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SIR THOMAS BEECHAM'S OPERA SCHEME SUCCESSFULLY LAUNCHED IN LONDON

"Good" Music Spreads to the Hotels—Levitzi Has a Valentino Success—Schelling Conducts His Victory Ball—Recitals Draw Large Crowds

LONDON.—The details of Sir Thomas Beecham's new opera scheme have at last been revealed to a palpitating country. But, after all, very little has been added to what was known before. Sir Thomas intends organizing an Imperial League of Opera, which is to consist of not less than 120,000 members, each of whom pays twopence (four cents) a week. This sum secures him special privileges and will supply the annual income of £60,000 (\$300,000) that Sir Thomas says he requires as a subsidy.

If the scheme materializes—and the latest returns seem to point that way—Sir Thomas will form an opera company to give a five or six months' season in London and shorter ones in Glasgow, Edinburgh, Manchester, Birmingham, Liverpool and Leeds. Eventually modern opera houses will be built in these cities, but then, as now, only ordinary theater prices will be charged; which means that the best seat in the house will cost between three and four dollars.

An important feature of the scheme is the founding of a permanent full-sized opera orchestra which, it is said, will be the first in England. The company, itself, will consist as far as possible of British and "Empire" talent and national resources are to be called in, as it were, from wherever they happen to be. Among the singers particularly mentioned are John McCormack, Edward Johnson, Alfred Piccaver and Joseph Hislop. They are all to be lured "home" with the dazzling prospect of a five-year contract among other attractions.

In our supreme ignorance we were unaware that "home" meant England to all of these artists. But far be it from us to make any remarks which might impede the progress of the scheme. If Sir Thomas can give London good opera on any basis whatever, all we say is more power to his elbow. Lionel Powell is to be the business manager, Sir Landon Ronald musical adviser, and Frederic Austin, of the British National Opera Company, technical adviser of the League.

EATING VS. MUSIC

Another innovation that has set London by the ears is the new series of dinner concerts at the May Fair Hotel. This hotel, which is situated between aristocratic Berkeley Square and gay Piccadilly, supposed to be the last word in beauty of architecture and decoration, of luxury and elegance, in a word, the center of all that is gay and fashionable, has found it necessary, after a year of so of existence, to advertise its advantages. And it is significant of London today that the management has turned to "art" music for this purpose.

On certain Sunday nights through the winter, one may now dine in grandeur and afterwards listen to such celebrated artists as Pachmann, Bachaus, McCormack and Casals, play, sing or fiddle, as the case may be.

If criticism, friendly or otherwise, is good publicity, then the directors of the May Fair Hotel are getting whatever they want. For nearly everyone is incensed by this undertaking; musicians, because it degrades their muse; church goers, because it profanes the Sabbath; the diners because the strain of listening to real music interferes with their digestive processes; and the critics because it robs them of their one free night.

Pachmann started the series well—at least from the diners' point of view—by interpolating even more vaudeville than usual before he played, but how successful the series will be, as a whole, remains to be seen. Bachaus, Austral and Prihoda have followed in his tracks.

LEVITZKI: VALENTINO OF THE PIANO

The greatest popular success of the season has been Mischa Levitzki, who, in one appearance with orchestra, the London Symphony under Sir Thomas Beecham, and two recitals, roused his listeners to demonstrations of delight that were more characteristic of Carnegie than of the Queen's Hall. Such shouting, stamping and crowding up to the platform was paralleled only by Pachmann's appearance at the Albert Hall. Levitzki has been called the Valentino of the piano by one paper, and is beginning to earn his epithet.

It rarely happens that an English audience is carried away to that extent, but it is always warm and appreciative of the performances it likes. These, however, must have outstanding qualities, for this public, though small, is highly cultivated, and few are the artists who can win success with mediocre works or mere technique.

If Americans that come here to win new glories would be well advised, they will make programs suitable for New York and not small western towns, as so many do. The most serious works, well performed, are only just good enough for London. New compositions must measure up to the highest standards while to old, well-known works the artist must bring something new and vital.

Young artists trying to start a career should remember

that London has three excellent conservatories which turn out a large annual crop of very high-average pianists, violinists and singers, and unless these artists have something

(Continued on page 16)

Harmati to Conduct in Paris

Sandor Harmati, conductor of the Omaha Symphony Orchestra, has been invited to appear as guest conductor



Murray Studio

SANDOR HARMATI,

who abandoned a long and noteworthy career in chamber music in order to devote his entire time to the development of the Omaha Symphony Orchestra, which, under his direction, is giving performances of such excellence that they are bringing the orchestra and its director into prominence. Mr. Harmati was appointed by the American Section of the I. S. C. M. to conduct the American works at the Frankfurt Festival last summer, and next April will conduct programs of American works with the Padeloup Orchestra, Paris, as guest conductor.

with the Padeloup Orchestra, Paris, next April and will give a program of American works. It is only fair to Mr. Harmati to say that this is not a case of an American buying an orchestra for the sake of conducting in Europe. On the contrary, Mr. Harmati appears under the auspices of the Padeloup Orchestra management, and is being given suffi-

cient rehearsals to assure proper performances. Those who know Europe under present conditions will realize that this is by no means usual. Mr. Harmati has not yet chosen his program but suggests the possibility by some work or works by the following composers: Roger Sessions, Henry Eichheim, Charles Sanford Skilton, Charles Martin Loeffler, Rubin Goldmark, Ernest Bloch, Howard Hanson, Leo

(Continued on page 23)

MOORE AND STILL WIN FIRST AND SECOND ROCHESTER PRIZES

Jury Overrules Choice of Audience

ROCHESTER, N. Y.—The works of four American composers, played by a special orchestra under the direction of Dr. Howard Hanson, comprised the program of the first American composers' concert of the season in Kilbourn Hall of the Eastman School of Music. These American composers' concerts have become an annual feature in Rochester, under the patronage of the Eastman School, which started them, but this year an important departure is planned. Instead of playing new works, which have never before been heard in public, the proposal is to play music which has already been heard elsewhere and which has proved its title to a place in orchestral program making. This music is still new, however, and still needs the impetus which a special concert of this sort can give it.

The concert on this occasion brought to Rochester a group of eminent critics and musicians from other cities. A jury of seven was selected to pass judgment on the works presented, and the audience was also provided with blanks on which its preferences were recorded. Members of the jury were Olin Downes, critic of the New York Times; Eugene Goossens, conductor of the Rochester Philharmonic Orchestra; Edward Royce, Arthur See, Bernard Kaun and Stewart B. Sabin, music critic of the Rochester Democrat and Chronicle. After the program has been played through, the jury retired to deliberate and the ballots were collected from the audience. Olin Downes announced the verdict, which by unanimous choice of jury and audience awarded first place to The Pageant of P. T. Barnum, by Douglas Moore, a member of the musical faculty of Columbia University. The audience voted second choice to a tone poem by Harold Morris, a member of the faculty of the Institute of Musical Art, but the jury overruled this choice to give the award to Darker America, by the Negro composer, William Grant Still, who has attempted to portray the struggle of the American Negro against his sorrowful lot and his vision of hope through faith.

Mr. Downes briefly addressed the audience and praised the work of the orchestra, made up of members of the Rochester Philharmonic.

The Pageant of P. T. Barnum, the winning composition, is in five episodes, titled Boyhood at Bethel, Joica Heth (161-year-old Negress), General and Mrs. Tom Thumb, Jenny Lind and Circus Parade. They are worked out with facile humor and with ingenious orchestral effect. Mr. Sabin in the Democrat and Chronicle said: "The humor of the four movements was plainly making direct appeal to last night's audience and the Jenny Lind episode was honestly lyric in mood and daintily written. The Tom Thumbs and Circus Parade are truly amusing. And the score is admirable; to write humor in music is a fine achievement and wholly appropriate to American composition."

The tone poem by Mr. Morris was generally admired for its architecture and knowledge of instrumentation. It was conceived along classical forms and delivered an effective climax. Mr. Sabin, however, found "the score thick in spots and thin in spots; having begun in a statement that wins attention it does not hold attention

(Continued on page 37)

TRANSATLANTIC TRAVELERS

(Ship News by the Special Musical Courier Quarantine Reporter)

NEW YORK, NOVEMBER 28.—Frieda Hempel, Grace Moore, Jeanne Gordon, Ernest H. Schelling, Moriz Rosenthal and Edwin H. Lemare all arrived on the White Star liner Majestic, like "one big happy family."

Miss Hempel declared she was glad to get home and said that hereafter she is going to stay here, going abroad only for short vacations. Regarding her million dollar lawsuit and the reported settlement she merely indicated that the case is closed.

Following concerts in London, Budapest, Hamburg and Berlin she was hurrying back for her opening in the Messiah with John McCormack and the Boston Symphonic Orchestra in Boston the middle of December. After that she plans a trip to Florida, she said, and a long season.

Grace Moore arrived, "thrilled" with the prospects of her debut at the Metropolitan. After starring in several editions of the Music Box Revue she declined further musical comedy contracts two years ago and sailed for France to

study for opera under the direction of Barthelemy. Last June she was given an audition by Gatti-Casazza at the Milan studios of the Metropolitan and won the Metropolitan contract for which she had been working, and the opportunity to be the "new American opera star."

She will be given special coaching, she said, preparatory to her debut in January, which will probably be in Romeo and Juliet. A good part of the public will remember her for "creating" many Berlin songs, including All Alone, What'll I Do? and Remember.

Jeanne Gordon's arrival was her second return from Europe since summer. She first sailed away in June, then came back to Canada in July on the same boat with the Prince of Wales. Her grandfather was one of Canada's first settlers, so she considered it her patriotic duty to assist in the welcome given the Prince by Canada. Recalling the good fellowship of the Prince, and dances and dinners in

(Continued on page 24)

THREE HUNDRED YEARS OF UNBROKEN MUSICAL LIFE

Winterthur's Unique History—Remarkable Present-day Activities—Free Concerts—High Standard of Music.

WINTERTHUR.—The "Musikkollegium" in the little town of Winterthur (famous chiefly for its manufacture of the engines that pull Switzerland's electric trains), is probably the oldest musical society in Europe that carries a record for practically unbroken continuity.

Nestled among gently rolling hills, far from the distractions of a great metropolis, this city of 20,000 inhabitants, has cultivated music uninterruptedly for more than three hundred years. Its "Musikkollegium" was founded in 1629, long before anyone dreamed of trains, electric or otherwise, and in two years it will celebrate the tercentenary of its existence.

ENTHUSIASTIC MUSIC MAKERS

It is curious that there should always have been a few people here who continued to "make music" even in the days when everywhere else instruments were silent. Of course they were amateurs; but they loved their pastime and they made proselytes partly through their enthusiasm, but to a great extent, probably, because there was little else to do during the long, tedious evenings.

However that may have been, by the time Haydn began to write symphonies that were not too terribly difficult, enough able musicians were found to form a small orchestra and play them. And fortunately these musicians remained enthusiastic and enterprising enough to follow the development of music in the rest of the world, so that the "Kollegium"—always the center of activities—has shown an extraordinary progressiveness throughout its existence.

"NEW" WORKS APPRECIATED

The healthy musical life here attracted numerous artists from time to time; so that, whether they happened to be violinists, pianists, organists or conductors, Winterthur always had one or more first class musicians in its circle, to set a good example to the dilettantes. In looking over the programs of this society one is astonished to find how quickly contemporary composers found recognition here, and how seldom a conductor appears who was out of touch with the latest developments.

Today musical activity is based on the same principles as formerly, although its sphere of influence has widened enormously. The city has no other social attractions worth mentioning—a few cinemas and occasional visits from the Municipal Theater of Constance, across the lake, makes up the total of its amusements. All the more reason, then, for the interest of the inhabitants to be concentrated on concerts, and the result is astonishing for a town of its size.

During the present winter there will be no less than fifty first class concerts. One series of twelve comprises two chamber music and ten symphonic concerts, the latter played by an orchestra which is augmented to ninety players for such occasions. Five of the ten will be conducted by Hermann Scherchen, and one each by Vittorio Gui (Toscanini's only pupil), Ernest Ansermet from Geneva, Volkmar Andree from Zurich, Walter Reinhardt of Winterthur, and Franz von Hosslin from Barmen-Elberfeld.

HELPING THE YOUNGSTERS

Besides this series there are twelve Popular Concerts. These are all entrusted to conductors who are on the road to fame; younger men, for the most part, who are thus given an opportunity to appear before a fairly exacting audience. Often they are young composers who conduct not only their own works but also the rest of the program, which always contains one symphony around which shorter, but serious, pieces are grouped.

Another extremely interesting series is called "Study Performances" (Studien-Aufführungen). This idea, which originated with Hermann Scherchen, has proven so successful that one can only recommend it to other organizations. The concerts are devoted to experiments, to the testing of the latest modern works, for example, on an audience that is interested in new music. They have already created a public large enough to fill the small hall.

EDUCATING THE ORCHESTRA

But the real importance of these concerts lies in their educational value for the orchestra, which thus becomes familiar with the newest idioms of composition. The fact that this orchestra ranks among the best in Switzerland, by the way, is due in no small degree to the efforts Scherchen has made on behalf of the "study performances." During the ample rehearsal time which was put at his disposal he has brought the orchestra to a high degree of perfection.

Once in a while old works which are still "new" for the ears of the symphony concert subscribers, are performed here. So it is that among the most modern of the moderns, Bach's entire Art of the Fugue (Kunst der Fuge) will be given its first performance in Wolfgang Graeser's instrumentation.

An excellent institution, and one that to the best of my knowledge can be enjoyed nowhere else, is the free Sunday concert, given every week throughout the winter from 11 to 12 o'clock in the City Hall. The programs, which are published in the newspapers and posted up in the hall, com-

prise symphonic music that is folk-like in character. Here one can always reckon with a crowd that threatens to burst the walls and overflows into the corridors and on to the stairs. Moreover they remain as still as mice and hardly dare to change from one foot to the other.

COZY CONCERTS

Besides the chamber music concerts announced in the general program there is also a series for which no extra charge is made. These so-called House Concerts, one of the happiest inspirations that ever descended on the music life of a city, are given in the small, cozy reception rooms. Here there is no stiff atmosphere of a concert hall. True, the chairs are arranged in rows to begin with, but they do not remain that way long. The listeners shift about and form groups as they choose, enjoy the privileges of a home while listening to the highest grade of music.

For these concerts take place when the best artists happen to be at hand. Should the faculty learn that a famous singer, a celebrated instrumentalist, or a widely-recognized quartet is visiting or passing through Switzerland, he, she, or they are invited to give a concert—for which they are paid, of course—for the society. If the invitation is accepted, notice is sent to the members that the concert will take place.

When the music is over, there is usually a small social gathering in the same rooms, giving artists and audience an opportunity to break down that barrier that so often hinders the proper enjoyment of general concerts.

A GENEROUS PATRON

Besides these various series, which are all controlled more or less directly by the college, the symphony orchestra is frequently engaged by musical societies, choruses, and other organizations in and about the city, which brings the number of noteworthy concerts so high.

All this could not be done in a town of so few inhabitants without the generosity of a Maecenas. In Winterthur there is more than one, but the chief of them is Werner Rein-



LUELLA MELIUS,

coloratura soprano, in front of the Opera Comique, Paris, at which she recently appeared with noteworthy success as Rosina in *The Barber of Seville*. Mme. Melius is the first American born artist to have sung in both Paris houses, the Grand Opera and the Opera Comique. (Wide World photo.)

hardt, to whose bounty and lively interest in all that is good and new in music the inhabitants of the city owe the greater part of their present musical life. H. W. DRABER.

KORNGOLD'S NEW OPERA A FLOP IN VIENNA

A Star Production Fails to Attract Public—Too Much Father—Shattuck's Return.

VIENNA.—The great operatic bomb of the Vienna autumn season has been thrown but has failed to explode. In other words, Erich Korngold's long expected opera, *The Miracle of Heliane*, has proved a dud.

The Staatsoper, for once forgetting its inherent and—in many cases justified—distrust of novelties, has brought out this latest Korngold piece in the most brilliant and advantageous manner possible. A golden cradle was prepared for this latest child of the composer's muse, fanfares were blown and praises sung prior to its birth, and it is surely not Franz Schalk's fault that the baby was still-born.

Never within memory has a new opera been prepared in Vienna (save those of Richard Strauss) with anything approaching the sumptuousness and disregard of cost lavished upon *Heliane*. It is a pity that so much effort has been wasted on a work which benefits neither the cause of music nor the needy box-office of the Vienna opera, for it is an open secret that even the second performance was far from being sold out, and the third even caused a slump in free passes. The work itself was discussed in the *MUSICAL COURIER* in sufficient detail both from Berlin and Hamburg on the occasion of its world's premiere, so it will not be necessary to go into that here. But a word on how the composer came to write such a work may be interesting.

THE "FAMILY COMPLEX"

For Korngold's position, on the whole, is not an easy one. His father's influential position smoothed the way for him when he started his career, but now that he has to make good he finds his path beset with obstacles and prejudices created by the very influence that originally helped him. Things were, indeed made worse by all-too loving care. The publicity which his father's paper, the *Neue Freie Presse*, bestowed upon the new opera—a publicity bordering on the comic—aroused expectations in the minds of the general public which even the greatest masterpiece could not fulfil, and a prejudice in the minds of musicians which Korngold's products are much too weak to dispel.

Moreover, without going so far as to suggest the presence of Freudian complexes, it will nevertheless be generally admitted that young Korngold, like every other mortal, is a product of environment and education. The young man has deeply absorbed the atmosphere of his parental roof-tree and this atmosphere has always been one of uncompromising conservatism. To complete the composer's misfortune, his father and the latter's friends in publicity have lately thrust upon the helpless young man the mission of a musical savior—of one who has come to redeem the suffering world from the wicked modernists. They have pressed the composer into the role of a musical bulwark—a role which Erich Korngold plays with visible discomfiture. To the

scrutinizing observer the score of *Heliane* betrays the young man's longing for freedom. He shakes his chains but is—so far—too weak to break them.

A LANCE FOR ROMANTICISM

Erich Korngold's heroic though still secret struggle for freedom from the fetters of a hopeless paternal affiliation made his score, indeed his whole opera, a veritable hybrid. "Anti-romanticism" is the slogan of the modernists. "Romanticism," therefore, must needs be the watchword of a Korngold offspring. But the young man, a product of the twentieth century after all, is inherently unromantic. The best he can produce is a romanticism laden with twentieth century complexes, burdened with unsound eroticism and decorated with a mysticism that is as foreign to the theater as it is to romanticism itself. Worst of all, he has chosen a book (by Hans Müller, after an originally beautiful work of Hans Kallneker, an Austrian poet who died at an early age) which is the most ridiculous libretto that ever graced an operatic stage. Korngold's early sense of the theater seems to have left him completely before he accepted this book, so that *Heliane*—and here lies the tragedy—is a step backward in Korngold's development.

ALL STARS

Lotte Lehmann managed somehow to really sing this music, and sing it beautifully. Jan Kiepura was the second in the all-star cast. He looked the part of the handsome young tenor, acted with surprising poetry and sang with a beauty of tone that revealed a great improvement over last season. Alfred Jerger tried in vain to make the King a humanly convincing figure and, finally giving up, revelled in the villainous behavior which conventional operas infallibly demand from the baritone register. Rosette Anday sang a role that was about halfway between Kundry and the Nurse from Strauss' *Frau ohne Schatten*, shrieking at the top of her voice, according to requirements, and acting as "demoniac" and conventional as Korngold demanded.

Franz Schalk conducted, which means that the utmost was made of the score. Roller's settings were happy, on the whole, but did not succeed in making the "apotheosis" convincing, while Lothar Wallerstein's stage management did the best it could with the impossible subject matter.

DOHNANYI IN THREE ROLES

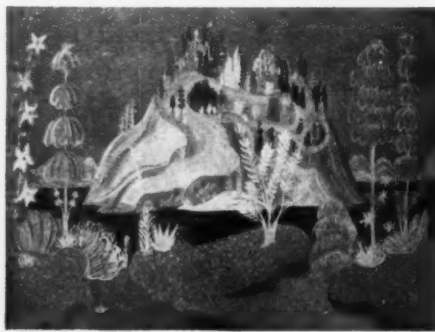
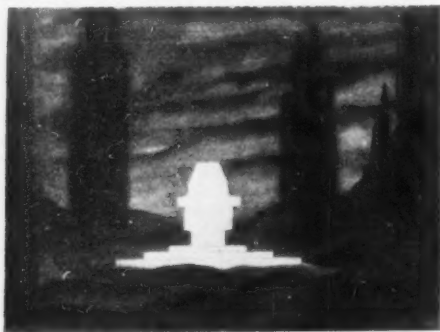
The Philharmonic Orchestra is unusually busy this year in its concert activities. The number of "extra concerts" is larger than it has been since the sham prosperity of the inflation years. Guest conductors are called in for these special occasions. One was Paul Kerby, a young Englishman who plays an important administrative role in the Salzburg Festival Society, and who made his orchestral debut last summer in connection with the festival. This time Mr. Kerby appeared as organizer and conductor of a concert devoted to contemporary British music from Elgar and Delius to Holst. The sensation of the concert was the a cappella singing of that valiant body of juvenile musicians known as the Wiener Sängerknaben. Their wonderful singing of old English madrigals was the high light of the program.

At another Extra Philharmonic concert Ernő Dohnanyi appeared in the triple role of pianist, conductor and composer. Vienna has long loved him in the first capacity and his Mozart playing was a convincing if superfluous proof of his pianist status. As conductor of Haydn and of his own *Ruralia Hungarica* Dohnanyi reaped added success and unmistakable tokens of his popularity at Vienna.

SHATTUCK, MANÉN, ELMAN AND OTHERS

The high school of violinism was worthily represented by such differing types as Mischa Elman and Joan Manén, who enjoyed equal success.

Arthur Shattuck, although an American and known as such, is still a Vienna product, being as he was, a pupil of Leschetizky. His concerts in Vienna are therefore in the nature of a home-coming. Both with orchestra and in a recital of his own, Shattuck again displayed the musician-



GLUCK'S ORPHEUS AND EURIDICE AT THE MUNICIPAL OPERA HOUSE, BERLIN, where it was recently revived with genuine success. The large audience enthusiastically applauded Bruno Walter, who conducted the performance, and the splendid cast which included such stars as Sigrd Onegin and Maria Muller. Above are Cesar Klein's effective stage decorations for (left) Scene I, Tomb of Eurydice, and (right) Scene III, Elysium.

ship for which he is known. A Vienna product, too, is Gerald Warburg, who has studied for several years with Friedrich Buxbaum. The young cellist has style—a great attribute for one of his age—and a splendid technic. His numerous Vienna friends attended the concert, which gained by the collaboration of Friedrich Wührer, a Viennese pianist of great accomplishments and a front-rank fighter for modern music.

PAUL BECHERT.

A DELIGHTFUL HOUR WITH GEORGES ZASLAWSKY

New Conductor Tells of His Plans and Hopes for the
Beethoven Symphony Orchestra

Guest conductors come and go, and some succeed much, some less, some not at all. The musical public is interested in them, the critics try to be, and the orchestral players more or less resent their varying methods of discipline. So many baton wielders of the guest category have been presented in the last few years, that there is no longer any extraordinary excitement attendant on their coming.

But the apparition of a conductor who intends to stay and try to make himself felt in the musical life of one of our great cities is always met with a certain amount of skepticism on the part of the public, foreboding on the part of those already entrenched in positions of leadership, and downright prejudice among the professional musical fraternity. When the newcomer comes, a la Lochinvar, "all unaided and all alone" his case is still more difficult, and unless he be thoroughly qualified and possess a personality that is engaging and at the same time strong, he will most likely find (when returning to foreign shores) that he was a guest conductor after all.

Georges Zaslavsky has come as a Lochinvar and he is offering New York himself and a new symphony orchestra which he names after the greatest of all composers, Beethoven. From his successes with the Berlin Philharmonic, the Blüthner Orchestra, the Orchestre Collone-Lamoureux of Paris, and the Philharmonic Professorado Orchestral of Buenos Aires, which he founded and conducted, it is apparent that "throughout all the wide border his baton (steed) was at least one of the best," if Walter Scott's verse may be so paraphrased.

At his concert last season, and at the first two of the seven he is offering this year he has demonstrated the possession of thorough qualification, and a personality that is engaging and strong. The large and cordial audience that greeted him on November 16 at Carnegie Hall showed him that he is welcome. All signs point to the probability that he will not leave New York in many a day with the memory of having been a guest conductor.

A most comprehensive training in composition and orchestration gained in his native Russia under Nicolai Solovieff and Anatol Liadow, years of study as a violinist with Sevcik, Marteau and Auer, intercourse and friendship with the leading musicians of Europe, and particularly of France, which was his home for many years; and above all a passionate love of music which finds its expression in a natural gift for conducting—these are some of the assets possessed by the new conductor, and they will, of course, go far toward enabling him to realize his ambitions with regard to America.

In preparation for his concert of November 16 Mr. Zaslavsky was seated at his piano, studying the score of Whitthorne's New York Days and Nights; he found time to outline briefly the purpose he hopes to achieve with the Beethoven Symphony Orchestra.

"I am not trying to compete with the established orchestral societies," said he; "they have amply proven their worth, and their field is definitely established. I am not aiming to reach any particular musical coterie or cult; I am going to give concerts for the people of all classes, and, if possible, with the support of the people. My campaign for funds to carry on with is not directed at a few individuals; it is general, and designed to reach, as far as possible, the entire concert-going public. New York has risen to the undoubted position of the world's music center. There is more and better music here now than in any of the European capitals, and the music loving public has become so great that a third symphony orchestra, or even a fourth, would not be too many. The influx of first class orchestral musicians caused by the deplorable conditions existing abroad since the war has placed at the disposal of New York more than an abundance of material for the formation of new organizations. Many of America's big cities, in fact, have a wealth of instrumental players whose number and quality far surpass the European supply. That explains the fact that the leading orchestras of America are today the leading orchestras of the world. Indeed, the interest in music here and the earnest striving of the American youth to attain proficiency in the art seem to make of the country one vast national conservatory of music. America has without doubt the best amateurs, and amateurs make audiences."

Asked about his estimate of American composers, Mr. Zaslavsky gave a very high one. "The technical proficiency of the young American writers is astonishing," he said. "The intricacies of modern musical theory and orchestration are an open book to them, and the musical life of the country will not be much older before many great names will be added to the list of the world's composers. One of my chief aims will be to foster the work of native composers, and at each of my concerts I shall produce one or more works of American origin. I intend to become a citizen of the greatest country in the world not only by law, but by heart and deed."

Detecting a possible twinkle in the eye of his one man audience the conductor exclaimed: "No, don't think I am saying all this because you are an American, and because I want to curry favor with you and your people and press. What I say comes from my soul, and no soul can appreciate the blessings of a country like this more thoroughly than that of a Russian."

Space does not permit the recounting of many interesting and amusing anecdotes which were related by the genial conductor at a luncheon which followed the above talk on serious matters musical. Suffice it to say that, as a raconteur Zaslavsky radiated a winning personality, a charm of manner, a modest and candid bearing that should go far indeed toward gaining for him a widespread popularity.

Mr. Zaslavsky plans a season of twenty-four weeks for next year, this will include several trips to other cities. His financial campaign, he has every reason to believe, will make possible the carrying out of this extensive project.

HOW THE TORONTO SYMPHONY ORCHESTRA GREW UP

This, the sixth season of the Toronto Symphony Orchestra, sees an organization that has in the space of a very few years risen from a modest beginning to a position of prominence in the musical life of Canada. How this was accomplished was recounted in an interesting interview with Henry J. Elton, manager, journalist, musician, real-estate operator, soldier and raconteur extraordinary. Mr. Elton has been manager of the association since 1924, is its secretary, and also plays the piccolo in the orchestra, thus functioning on a very large and very tiny scale at the same time.

Since its inception in 1922 the orchestra has, mirabile dictu, decreased its deficit each year, has increased the membership of the sponsoring association from 66 to 787 and has acquired a habit of playing to capacity houses. At the final concert of last season many hundreds of would-be auditors were turned away, a fact that inspired Hector Charlesworth, musical reviewer of the Toronto Saturday Night, to write the following: "That the New Symphony Orchestra has obtained a definite hold on the franchises of the people of Toronto was demonstrated at its concluding concert for the season on the afternoon of March 16. The vicinity of Massey Hall, even before the hour of commencement, was thronged with persons unable to secure admission. The scenes outside reminded one of great political gatherings with attendants barring the doors to prevent their being rushed. Had it been possible to hold an 'overflow meeting' in one of the neighboring auditoriums, it, too, would have been crowded."

Asked to explain the great success of the orchestra in such a short time, Mr. Elton modestly omitted mention of his own ceaseless efforts and able journalistic work on its behalf, and laid the credit at the doors of its founders, Messrs. Gesensway and Fenboque, Toronto musicians; Herbert A. Cox, who founded and supported the old Toronto Symphony Orchestra; the officers of the association, headed by Col. A. E. Gooderham, president; the board of directors; Dr. Luigi Von Kunits, conductor; and above all the Women's Committee, who, he says, "have worked for the orchestra first, last and always, their latest efforts bringing in the gentlemen who are now its officers and directors." Mr. Elton also paid tribute to the press, which has fostered and helped the organization with constructive criticism, and to the Toronto Musical Protective Association and its president, Bert Henderson, for their considerate and sympathetic attitude whenever questions within their jurisdiction arose.

Mr. Elton divides the history of the organization into three periods: those of origin, development and culmination. In the fall of 1922 Abe Gesensway and Alfred Fenboque, leader and flute player respectively of the Uptown Theater, conceived the idea of starting a symphony orchestra, the old organization headed by Herbert A. Cox and conducted by Frank S. Wellsman having suspended activities during and since the war. A number of propitious circumstances enabled them to carry out their project. Luigi Von Kunits at the time was head of the violin department of the Toronto Conservatory of Music. As former assistant conductor and concert master of the Pittsburgh orchestra, and musician of thorough training and wide experience, he was eminently qualified to act as conductor, which he did. An important and expensive requisite—a library of music—was donated by Mr. Cox, who also gave the music stands of the old orchestra. F. T. Stanford, who had directed the business affairs of Mr. Cox's orchestra, became the manager, and a group of music-loving women formed a committee which worked ably and ceaselessly for the welfare of the New Symphony Orchestra. The first season, during which only three concerts were given, was followed by a second season of twenty concerts.

The second period began the third year, when the New Symphony Orchestra Association was formed, with Col. Gooderham as president, and the general committee and Women's Orchestral Association its component parts. The season was then limited to ten concerts, a policy which has been followed up to the present time. The concerts are given on alternate Tuesday afternoons; they start at 5.15 and end at 6.15, and are consequently called "Twilight Concerts." This time of day was chosen to enable the players to attend to matinee and evening engagements of other sorts. During this second period the association confined its activities to the securing of new members, soliciting contributions and in other ways raising funds to carry on the work.

This season marks the beginning of the third phase. In an article in the Toronto Globe of October 15 Mr. Elton characterizes it as follows: "The third phase, which was the result of a reaching out for a betterment in orchestra conditions, and a means of establishing it on a firmer basis, brought with it changes in the conduct of the orchestra's affairs. The new development did not come quickly nor easily but, after a great deal of amicable negotiating between the orchestra, the Orchestra Association and the Toronto Musicians' Protective Association, a way was found to reach the desired end to the satisfaction of all parties concerned. Briefly, the changes are these: The orchestra plays with fewer men, but the members' fees are increased fifty per cent.; the control, hitherto a dual one, residing equally in the orchestra and the Orchestra Association, now passes to and resides solely in the Orchestra Association. Another development which greatly strengthens the association is the coming in of a group of distinguished and influential men who will act as officers and directors of the association. Here are their names: (officers) president, Col. A. E. Gooderham; vice-president, Gen. C. H. Mitchell; vice-president, Col. G. F. McFarland; vice-president, E. R. Wood; honorable secretary, Norman Seagram; honorable treasurer, R. J. Dilworth; (board of directors) Earl Birkes, Col. F. H. Deacon, Robert Fennell, Rabbi F. M. Isserman, Henry H. Mason, T. F. Matthews, George E. McCann, Dr. E. MacMillan, J. B. O'Brien, F. L. Ratcliff, Harold C. Walker, W. G. Watson, George Wilson, C. A. Withers, Frank P. Wood, L. M. Wood."

In consequence of the gift by H. C. Cox and his associates of the charter of the old Toronto Symphony Orchestra, the name of the present organization has been changed from the New Symphony to The Toronto Symphony Orchestra. With the presentation of the charter came also permanent possession of the music scores and instruments of Mr. Cox's organization.

Among the soloists who have appeared at the concert of the orchestra are Kathleen Parlow, Cecilia Hansen, Arthur Hartmann, Geza De Kresz and Luigi Von Kunits, violinists; Hambourg, Howard Jones, Münz, Ravinski and Katherine Bacon, pianists; and Boris Hambourg, cellist. Two local

pianists, Seitz and Paul Wells, made particularly successful appearances with the orchestra.

From the foregoing it will be seen that the wholesouled and disinterested cooperation of all the forces that were active in promoting the growth and welfare of the young organization made possible the rapid rise, prosperity and artistic success of a symphony orchestra which in every sense is a credit to the city of Toronto.

Myra Hess and Yelly d'Aranyi in London

The recent appearance of Myra Hess, pianist, in London, where she played the Schumann concerto in A minor, caused many words of approbation and admiration to be written by London critics. One of them, a reviewer for the London Morning Post, stated that the performance "was, for me, so completely satisfying that I fear to break its abiding spell with the weight of verbal analysis. The rhythmic delicacy and the lucid contour of her phrases were the inevitable qualities of a comprehensive and integral conception." Miss Hess played the Bach Brandenburg concerto, assisted by Charles Woodhouse, violinist, and Robert Murchic, flutist, and the Beethoven C minor symphony during the remainder of her program.

Yelly d'Aranyi, violinist, played several joint concerts with Miss Hess in England. In October they performed the Schumann sonata in A minor for violin and piano and the Brahms sonata in A major before the North Devon branch of The Federation of Music Clubs, London; also a program arranged by the Chelsea Music Club, and a concert at Westminster. In the latter program they played a late composition by Ravel, giving it its first public hearing. The London Eastern Daily Press spoke of the sonata as follows: "It had the advantage of being played by two of the finest artists now before the public, Yelly d'Aranyi (who is a niece of the great Joachim) and Myra Hess. . . . There was a complete understanding between the artists, with a resultant perfection of ensemble."

Easton Orchestra Opens Eighth Season

The Easton, Pa., Symphony Orchestra, Earle Laros, conductor, opened its eighth season with a concert in the Easton High School Auditorium before a record audience. It seemed to many that a new spirit pervaded the work of the conductor and his eighty men; there was a vim and brilliancy in their work that augured well for a successful season, and much enthusiasm was evinced by the auditors.

The program began with a spirited performance of Weber's Freischuetz Overture and Bizet's D'Arlesienne Suite, No. 1; the beauties and romantic texture of the scores being excellently interpreted. Following the intermission, Dr. J. Fred Wolle, director of the Bach Choir of Bethlehem, conducted the orchestra in a performance of Bach's C minor concerto for two pianos, the soloists being Ruth Becker, accompanist of the Bach Choir, and Mr. Laros. The spirit of the work was caught, and the brilliancy and humor of the second movement were infectious. After recalls the soloists played the Arensky Valse. The program closed with the Dett Juba Dance, the Jaernefelt Berceuse and the Moszkowski Malaguene.

The orchestra is composed of amateur musicians, who play for the sheer love of their diversion, and has been brought to a high degree of musical proficiency through the labors and talents of Mr. Laros.

Baltimore Opera Club Incorporated

Papers of incorporation have been granted the newly organized Baltimore Opera Club, according to Frederick R. Huber, who conceived the idea of the Opera Club and was largely instrumental in bringing about its organization. He states that the policy of the club will be to encourage the understanding and appreciation of music; to cultivate musical art, and to improve in any other manner the taste of the public or individuals, and to arrange for and furnish operatic performances, concerts, recitals and other forms of musical entertainment having educational value. Mr. Huber, Baltimore representative for both the Metropolitan and Chicago opera companies, will continue to act in that capacity, and states that the formation of the Opera Club will be to further, stimulate and increase Baltimore's interest in opera and other forms of musical art. In forming the new Baltimore Opera Club, Mr. Huber had the support of Dr. Hugh H. Young, Captain Isaac E. Emerson, Ral Parr and Dr. A. R. L. Dohme, all of whom served as sponsors.

Arbos' Twenty-fifth Jubilee with the Baton

From Spain comes the news that its eminent composer and orchestral director, Enrique Fernandez Arbos, who is to be a guest conductor with the New York Symphony here next March, celebrated his twenty-fifth anniversary as director of the Madrid Symphony Orchestra, November 28, with a special concert performance, at which members of the royal family were present. Harold Bauer was the soloist of the occasion.

Arbos, now sixty-four years old, was a violin pupil of Viëuxtemps and Joachim, and in later years served as concertmaster of the Berlin Philharmonic Orchestra, the Glasgow Orchestra, and the Boston Symphony, following those engagements with a long term as professor at the London Royal College of Music. In 1902 he became conductor of the Madrid Orchestra. Meanwhile he published many compositions, most of them of strongly Spanish character, some of which achieved success in many countries outside his native land.

Flonzaley's Anniversary Next Year

It was stated erroneously in these columns recently that the present season of the Flonzaley Quartet marks the silver anniversary of its public activities in the concert field. It appears that the organization shall not have completed its quarter century of existence until next year.

The Flonzaley Quartet was founded in the summer of 1903 by the late E. J. de Coppet, and began its activity in November of the same year in Vienna where Mr. de Coppet was staying at that time. Immediately thereafter the Quartet was brought to America by Mr. de Coppet and has continued its concerts in America and Europe ever since. Therefore, the twenty-fifth year of the organization will begin in the fall of 1928.

THE FETISH OF CONVENTION

By Purdon Robinson

I despise conventionalities! Conventions are the strength of the weak. They destroy individuality.

Convention says we must do this or that at given times or places because—. It does our thinking for us and takes all spontaneity out of life.

It says we must sing thus and so, because it has always been done and is traditional.

What is tradition in music? It claims to be the standard of performing musical works in the manner handed down from the composer. What reason have we for believing that these ideas have been preserved in their pristine purity throughout the years? On the contrary, we may safely assume that so many individual ideas and interpretations have crept into the original conception that that has been lost or at least obscured. I have always been a rebel where tradition was concerned, and even in my student days it made me see red when I was endeavoring to give a thoughtful and conscientious reading to a text to have my teacher say, "Oh! You must not sing it that way. It is against all tradition." If he had pointed out my errors logically or reasonably, that would have appealed to me. But no! He sought refuge behind the barrage of tradition. I remember rehearsing *Myself When Young*, from *In a Persian Garden*, when that work was at the height of its popularity. When singing the phrase "I came like water and like wind I go," I pronounced the word "w-i-n-d" to rhyme with "s-i-n-n-e-d." The director corrected me and said that I should sing the word to rhyme with "kind." But said I, "Why? Do you not hear how descriptive the word is when pronounced in the former manner?" No! It was not traditional or, as the English say, "It isn't done." I was a pioneer, for of late years this word is always sung with the short sound of "i."

WHAT IS TRADITION?

Tradition is a creation by some great artist; and his conception becomes the standard until a greater artist comes along and creates a new standard. It is rarely that it comes down from the original composition. The *Tristan* of Jean de Reszke revolutionized the rendering of that role both musically and histrionically, and to give a like rendering is the aim of all *Tristans* today. Jean de Reszke's *Tristan* was a wonderful performance because he was not governed by tradition, but illuminated the role by his great art and mentality.

For years I have objected to the conventional style of oratorio singing. Here tradition is sacred. On occasions when some singer has lifted himself out of the rut of tradition and made a slight change from the conventional render-

ing, I have seen some of the old ladies of the chorus look horrified, as though the singer had taken the name of his Lord in vain. Tranccon Davies as *Elijah* smashed all outstanding traditions, yet his rendering was accepted and became the model for all the *Elijahs* who followed. In the oratorio of the *Messiah* the tempos at which the solo are often taken make it impossible for the long phrases to be sung on one breath, so they are usually broken. Yet if taken at the proper tempos they are quite possible for the well-trained singer who approaches his task with knowledge and spirit behind him. A great composer like Handel never gave a singer an impossible phrase to sing, and yet traditionalists have hacked and hewed them to make them possible for the average singer. So few of the singers before the public today have the proper vocal training, in the first place, or the artistic training, in the second, to cope with or to appreciate the work that lies before them in the emission of tone and text.

For years I have striven to impress upon students the fact that the study of singing includes many kindred arts and subjects. Style and finish are the result not only of the study of singing itself, but also of culture in a larger and broader sense. Vocal students should hear not only the great singers, but the pianists and violinists and also the orchestra. In listening to Josef Hofmann's recitals I have learned more about singing than from hearing many well and favorably known singers. If you have had the good fortune to hear Jean de Reszke sing the *Cavatina* from Gounod's *Romeo and Juliette*, you will remember the suavity and legato of his singing and the polish and finish that bespoke the cultured mind. Recently I heard a reputed first tenor of one of the opera companies sing this aria; it consisted of distorted and broken phrases, blatant tones, and a total absence of legato. A few top notes were thrown in (or out) without regard to musical expression, but simply with the idea of vocal display. Never once did he illuminate a phrase with true feeling or understanding. Such work is too often generally accepted both by the public and by students as an expression of the highest in art. It is really a horrible example for young singers to follow, and yet they naturally infer from the singer's status in the world of song that it is safe to follow his footsteps. Here we have again the question of Standard. If mediocre talent is accepted and acclaimed, the student thinks that it is the ultimate in art. Such standards are fatal to a proper development of the art of singing in this country. In singing we are governed by too much method and too many methods, just as in government we have too many laws which do not safeguard life and justice, but on the contrary are obstruc-



ELEANOR SAWYER,
of the Chicago Civic Opera Co., who is to sing in
many European cities before returning to America.

tive to law and order. Singing by method destroys spontaneity of expression. Is there any point on the subject of vocal methods about which there is so much confusion as upon that of breathing?

Let us be frank in our criticisms, no matter how many reputations may be shattered, and by our disapproval force mediocrity into retirement.

Our slogan should be: Raise the standard of singing.

Margherita Marsden's Career of Hard Work

Gifted with a powerful voice and great personal charm, Margherita Marsden has been giving a series of concerts in Europe in preparation for her American debut. Coming from the suburbs of Los Angeles, Miss Marsden began her career by studying the piano, and she finished her course brilliantly at the Canadian Conservatory of London. She then turned her attention to intellectual development



MARGHERITA MARSDEN

and entered the University of Southern California, where she obtained her M.A. degree, her thesis being "An Esthetic Study of the Idylls of the King, with special reference to sound and color." She began to teach others what she had learned herself, but while imparting English and dramatics she still continued her vocal studies.

For the last two years she has been studying for opera in Milan, and finally made her operatic debut in the provinces. Her repertory includes *Aida*, *Il Trovatore*, *Butterfly*, *La Forza del Destino*, *Rigoletto*, *La Gioconda*, *Il Ballo in Maschera*, *La Favorita* and *Cavalleria Rusticana*. In French she sings *Carmen*, *Samson et Delilah*, and *Mignon*.

Miss Marsden has become interested in concert work. She studied German lieder and appeared in Berlin at the Bechsteinsaal, in Dresden, Leipzig, Munich and Vienna. In Paris she gave an interesting and varied program at the Salle des Agriculteurs, and will next be heard in London at Aeolian Hall.

Upon returning to California, Miss Marsden will be heard in concert and club work, her specialty being Spanish and Mexican songs. N. DE B.

Estelle Liebling Studio Notes

Aileen Hare, coloratura soprano, recently made her debut on a Capitol Theater radio November program, singing *Caro Nome* from *Rigoletto*.

The Liebling Quartet has been engaged for a tour of the Keith-Albee Theaters.

Beatrice Belkin, coloratura soprano, was the soloist at the Fox Philadelphia Theater.

Helena Lanvin, contralto, was the soloist at the Mark Strand Theater, New York, and on the same program was the Liebling Trio, consisting of the Misses Lanvin, O'Moore and Berne, as well as the twenty Liebling Singers.



"From the opening song until the close every number was a gem, and the applause at times was deafening."

—Gulfport Herald.

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GLADYS
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Sings *Santuzza* in
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"Despite the rain, as large an audience as the fire laws permit crowded the new Gallo Theater to hear the San Carlo Opera Company in the old reliables, *Cavalleria Rusticana* and *Pagliacci*. Last night's performances, which were wildly applauded, probably never were excelled. Gladys Axman made an appealing *Santuzza*."—New York Evening Post.

"Miss Axman was in excellent voice and sang the passionate, poignant, potent music with luscious quality

and dramatic fervor."—Grena Bennett in New York American.

"Often as Mme. Axman has incarnated the outraged Sicilian girl in these purlieus the beholder continues to be struck anew by the consuming passion with which she infuses the role. The artist has grown conspicuously in the part—has in fact made it her very own—and her singing has kept pace with the incandescence of her acting. To the allurements of her vocalism last evening the audience reacted promptly and earnestly."—Pitts Sanborn in the New York Telegram.

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Francesco Daddi Successful as Teacher

When Francesco Daddi decided several years ago to establish a voice studio in Chicago, he was highly congratulated by the late Cleofonte Campanini, then general director of the Chicago Opera, of which Daddi was an efficient member. As predicted by Campanini, Signor Daddi has been most successful in voice placing, rudimentary training for beginners and coaching for opera and recital. Several of his students have been engaged by opera companies, in-



FRANCESCO DADDI

cluding the Chicago Civic Opera, and others are making names for themselves in the concert field.

Campanini's letter to Daddi follows:

Salsomaggiore, August 24, 1914.

My Dear Mr. Daddi:

I am very glad indeed to hear that you are about to establish yourself at Chicago as a singing teacher and operatic coach. You are eminently qualified to do both; for, apart from your admirable work as an opera singer your long association with the greatest artists of the lyric stage gives you an advantage as an operatic coach possessed by very few.

I would advise you not to give up opera entirely and to make a special feature of Neapolitan songs, which you sing inimitably and which have given so much pleasure at my concerts, both at the Manhattan Opera House, New York, and at Chicago, at all your concerts.

You are so admirably adapted to your new career that I have no fear of predicting a genuine success for you. With my best wishes,

Yours sincerely,

CLEOFONTE CAMPANINI.

Edwin Swain Lauded at Meriden

Very complimentary to the art of Edwin Swain was the review appearing in the Meriden Record, Meriden, Conn., concerning an appearance in that city this month by the baritone. Excerpts from the account of the concert read as follows: "It is a long time since we have heard in Meriden a singer who so thoroughly illustrated the legitimate emotional appeal which an artist can make when he has the right kind of background. Mr. Swain possesses a fine voice, smooth, of wide range and varying color, but even more striking than his voice, is his knowledge of using it. In a word, he knows how to sing. His breath control is so perfect that his legato is a never ending delight. His phrasing invariably evidences intelligence and his interpretations are scholarly and sympathetic. Without being didactic or academic, he sings with consummate dignity and distinguished style. The aria from Diaz' Benvenuto displayed these characteristics and more. It revealed Mr. Swain as master of the operatic form, for his dramatic style gave warmth and color to his tones and his interpretation left nothing to be desired. . . . Through his artistry English was glorified into a language as fit for singing as for speaking. The tonal world took on new beauties. Dramatic art of the finest caliber was displayed. . . . We hope Mr. Swain will come back in the near future. His versatility is bound to make no two concerts alike."

Edward Johnson's Schedule Crowded

Edward Johnson is a very busy tenor. Following a summer of opera engagements at Ravinia Park, he fulfilled a fall season of twenty-one concert engagements during September and October. These appearances included two tours in Canada, and recitals in Wisconsin, Ohio and Illinois. His November schedule opened with a recital in Orange, N. J., followed by another in Watertown, Mass. A third return to Canada included appearances in Montreal and Quebec.

Mr. Johnson is now on tour to the Pacific Coast, starting from Washington, D. C., and returning to New York, during which he will have fulfilled nineteen engagements. On December 17, the tenor will appear in Brooklyn, as soloist with the New York Symphony Orchestra, and the following night he will sing in New York City with that same organization. For the remainder of the winter season Mr. Johnson will be with the Metropolitan Opera Company, and he will make his season's opera debut the first week in January. His 1928 season with the Metropolitan will include many old and new roles. In four, particularly, he is very well known—Romeo, Pelleas, The Love of the Three Kings, and The King's Henchman (Aethelwold, a part which he created last winter). This last role is said to be Mr. Johnson's twelfth world premiere operatic creation.

Brahms Quartet Begins Busy Season

The Brahms Quartet has fulfilled a number of engagements this fall. The season opened at Old Bennington, Vt., and a few days later a concert was given at Monterey, Mass. More recently the quartet has appeared under the auspices of the Woman's Club of Altoona, Pa., and the Ladies' Auxiliary of Upsala College at East Orange, N. J., and has given a concert with Carlos Salzedo, harpist, at the State Teachers' College of Harrisburg, Va. During the first

part of November they sang for the Woman's Club of Richmond, Va., the State Normal School at Bloomsburg, Pa., and the Birmingham School for Girls at Birmingham, Pa.

ROCHESTER, N. Y.

ROCHESTER, N. Y.—John McCormack opened the music season, singing before the usual capacity audience. Lauri Kennedy, cellist, and Edwin Schneider, accompanist, were the assisting artists. McCormack's program included an old English ballad, Since First I Saw Your Face, by Thomas Ford; Allerseelen, by Strauss; Christ Went Up Into the Hills, by Cesar Franck; and a group of English and Irish songs. Needless to add, in all of these he was warmly applauded.

The second concert of the season and the first in Series B brought Reinald Werrenrath and Kathryn Meisle in joint recital. Miss Meisle sang in Rochester last spring at the Wagner Night concert, with three other artists, and was so well liked that she was reengaged. Each artist sang operatic numbers and song groups. Miss Meisle contributing one group devoted to Brahms and Schubert. At the end of the program they were heard in the duet, Calm as the Night, by Goetze.

The weekly Sunday afternoon "Pop" concerts at the Eastman Theater, which were started as an experiment last spring, are now under way again for this season, having proved their appeal to the public. They are given by the regular Eastman Theater orchestra, of which Victor Wagner and Guy Fraser Harrison are conductors.

The chamber music season was opened with the appearance of Rudolph Ganz, pianist, in Kilbourn Hall of the Eastman School of Music. He gave a program that won enthusiastic favor. There are two series of chamber music this season, of four concerts each.

H. S.

Eva Mali to Make Debut, December 9

Eva Mali, a true New Yorker and member of the old aristocracy, was born in Washington Square, Fifth Avenue and Eighth Street, in the house built by her grandfather, John Taylor Johnston. She took great interest in music at a



EVA MALI,

wearing the dress presented to her by Yvette Guilbert in Paris last summer. Her debut recital will take place in Steinway Hall, December 9.

very early age, showing undoubted talent. While at Miss Spence's School, in addition to other musical activities she was conductor of the school orchestra, later going to Rome for additional study. There she became interested in vocal work, and concentrated on voice. Returning to New York, Miss Mali continued at the Institute of Musical Art, and has perfected her art under the guidance of Claude Warford of New York, and in Paris with Felix Leroux (of the Opera) and Mme. Yvette Guilbert. While in Paris, Mme. Guilbert, considering Miss Mali exceptionally talented, paid her the great compliment of presenting her with one of her own costumes; Miss Mali will wear it at her coming recital, December 9, in Steinway Hall, in addition to an Italian Tuscan peasant costume, copied from an old English print, and executed by Mme. Soladges of the Opera Comique. In private life Miss Mali is Mrs. David Chester Noyes.

Harpist Entertains for Mary Jordan

Annie Louise David, harpist, gave an informal party at her home recently in honor of Mary Jordan, well known contralto, who has been living in California for some time. Her home-coming was of particular interest, therefore, and about sixty guests surprised the singer. Among them were May Sinsheimer, Lazar S. Samoiloff, Andre Kostelanetz, Benar Barzelay, Martha Whittemore, Dr. John Hyatt Brewer and Mrs. Brewer Kathryn and Norma Bammon, Charlotte Babcock, Mrs. John Dennis Mehan, Louis R. Dressler, Joseph Priaulx, Dr. Albertson of the Lafayette Presbyterian Church, Dr. Fenwick L. Holmes and Kathryn Eggleston Holmes, John Palmer, Lucila Clara and others. A number of the artists performed informally adding to the pleasure of the occasion. Mary Jordan was presented by Miss David with a large cake, lighted with candles, bearing the inscription: "Welcome Home to Our Mary."

Stamford Hears Malkin Trio

A capacity audience heard and applauded the Malkin Trio, whose recent program at Stamford, Conn., had on it the trios by Schubert op. 99, Brahms, in B major, and Smetana, op. 15. The audience was very enthusiastic, and there were many recalls.



Photo by Nikolas Muray

Alice PATON

Lyric-Coloratura Soprano
who

Has a clear, true voice of the lyric soprano timbre. —*Chicago Post*

Sympathetic and flexible, revealed with taste and refinement.

—*New York American*

Flexible and of limpid type.

—*New York Sun*

Makes an attractive appearance on the stage. —*Chicago Post*

And Who

Sings vivaciously, gracefully.

—*Il Giornale d'Italia of Rome*

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NOW AND FOR SEVERAL SEASONS LEADING MEZZO-CONTRALTO OF CHICAGO CIVIC OPERA COMPANY

WORCESTER, Mass., with its historic music festival justly bears the reputation of being one of the most musical cities in America. The excerpts printed below show the impression Miss Van Gordon produced on the Worcester critics.

The regal singer provides as a frame for her voice, a super-stage presence, a magnetic personality, a friendly manner, and a dramatic beauty worthy of a portrait. She gave an exceedingly well chosen program with grace and a pervasive growing charm.

Surprisingly enough from her stature, her rich contralto is at its musical best in the soft, lovely lyrics. When she sings piano or pianissimo, Miss Van Gordon does what she likes with her voice, and very nearly what she wants with the hearts of her hearers.

The program ended with "The Cry of the Valkyrie" from Wagner's opera, at which Miss Van Gordon's brilliance was at its best. The dramatic upward glissandos, the swooping phrases, are glorious. The contralto sent them ringing to the rafters with no little suggestion of the way the mythical gods were imagined by Wagner to send them ringing through the skies.

Miss Van Gordon sent her Worcester audience away stimulated, soothed, and smiling.

—Worcester Telegram-Gazette.

MISS VAN GORDON'S TALENT FINDS AUDIENCE RESPONSIVE

From the opening of her program with Verdi's "L'Abborrita Rivalta," aria from "Aida," to the "Cry of the Valkyrie," Cyrena Van Gordon, prima donna contralto of the Chicago Civic Opera Company, thrilled her audience with a voice of accurate placement, rich mellow timbre and artistic interpretation. Her appearance was last evening at Mechanics hall in the Fanny Hair concert series.

—Worcester Post.

"People have been coming in and phoning all day to tell me how much they liked Miss Van Gordon. She was the greatest success with her audience ever presented by the Fanny Hair Concert Course."

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DETROIT, MICH.

DETROIT, MICH.—The third pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, presented Lawrence Tibbett as soloist. He sang three operatic arias with orchestral accompaniment—Vision fugitive, by Massenet, Credo, by Verdi, and Wotan's Farewell, by Wagner. Though restrained by the conventions of the concert platform which he meticulously observed, he succeeded in giving the atmosphere of his selections. His fine voice, under perfect control, was colored by the emotional requirements of his selections so that neither scenery nor costume was needed for the picture. For the orchestral numbers, Mr. Gabrilowitsch opened the program with three movements of a Serenade, op. 11, by Brahms. After Mr. Tibbett's first group followed Strauss' Don Juan, played with such fire and passion that both the conductor and his men were enthusiastically acclaimed. The other number by the orchestra was heard for the first time in Detroit, a suite by Schrecker, The Birthday of the Infanta, which proved to be colorful, whimsical and altogether charming.

For the popular concert of October 23, under the baton of Victor Kolar the orchestra played the overture to Verdi's The Force of Destiny, Debussy's The Afternoon of a Faun, the Bizet Suite No. 2, l'Arlesienne, and the Strauss Waltz, Wine, Women and Song. Georges Miquelle was the soloist and played Variations Symphonique by Boellmann, which furnished opportunity for a display of technical equipment.

For the concert of October 30, Irene Scharrer, pianist, was the soloist, playing Saint Saens' Second Concerto in G minor, No. 2, op. 22, in a brilliant manner, calling forth much deserved enthusiasm. The orchestral numbers were Marche Militaire by Schubert; Overture, Le Roi d'Ys, Lalo; Ballet Music from The Queen of Sheba, Goldmark; Prelude, The Deluge, Saint-Saens, with Mr. Scholnik playing the violin solo; and the Entrance of the Comedians, from The Bartered Bride, Smetana.

Mr. Gabrilowitsch made his annual appearance at the popular concert of November 6, at which he was given a warm welcome. The program was given up to the orchestra and consisted of the overture Rosamunde, Schubert; the Third Symphony in G minor, op. 43, Scriabin; The Nutcracker Suite, Tchaikowsky, and the First Rumanian Rhapsody in A major, op. 11, Enesco. At the close of the first part of the program Mr. Gabrilowitsch was recalled several times. However, the real enthusiasm was called forth by the Tchaikowsky Suite, several numbers of which had to be repeated.

The first of the five lectures on the development of symphonic music to be given by Mr. Gabrilowitsch and illustrated by the Detroit Symphony Orchestra was heard at Orchestra Hall when the subject was The Early Masters of the Symphony. He traced the evolution of instrumental music from ancient times to the present, a development stupendous in its nature, and then the evolution from the prelude for the Italian opera to the present symphonic form. The illustrations by the orchestra consisted of C. P. E. Bach's Symphony in E major, a Minuet by Dittesdorf, three movements of Haydn's C major symphony, the first movement of Mozart's G major and the finale of his Jupiter symphonies.

After a lapse of ten years the Boston Symphony Orchestra paid a visit to Detroit as the opening attraction in Grace Denton's series at the Masonic Auditorium. A fine audience listened with delight to this famous organization, which, under its conductor, Serge Koussevitzky, played with its old time perfection. In the modern numbers the fire and vigor shown was electrifying in its effect. Bach, Ravel, Stravinsky and Tchaikowsky comprised the program, which the audience seemed to find entirely satisfactory.

The Philharmonic-Central series was opened at Arcadia with an audience of 5,000 people to listen to a characteristic John McCormack recital. His program ranged from the classic to the semi-popular and the audience was insatiable, demanding encore after encore.

The Tuesday Musicales opened its season with a Federation program. Mrs. Harry Bacher, president of the Michigan Federation, was the guest of the club and spoke briefly of the purposes and needs of the Federation and the various clubs in the state. Flora Swaby, cellist; Matilde Garvett Kesler, pianist; LeGrand Mercure, violinist, and Lois Johnston Gilchrist soprano, all district winners of various years, gave the program. Mrs. Gilchrist, Mrs. Kesler and Miss Swaby are active members of the club.

J. M. S.

Viafora Pupil Scores

The recent Elks' Minstrel Show listed Jean Nemirow among the performers. Miss Nemirow is a pupil of Gina Ciaparelli Viafora and it is interesting to note that the Daily News commented as follows on the work of the young artist: "In point of genuine art, I would say that a song and dance revue called Flowers from an Old Bouquet, which closes the first half of the bill, should be awarded high honors on the bill. This very clever revue presents Jean Nemirow." Another daily commented: "The finale number of the first part was in my estimation the most likeable presentation. Before a set depicting a beautiful floral bouquet, Jean Nemirow offered a beautiful singing and dancing sketch. This clever artist is possessed of a splendid voice and personality."

Mr. and Mrs. Viafora recently were among the guests of honor at a reception, luncheon and musicale of the American Criterion Society. Other notable names on the list included Emma Calvé, Giuseppe Bamboschek, Ethelbert Nevin, Kathleen Howard, Martha Attwood, Arthur Nevin and Baroness von Klenner. Arthur Nevin gave an outline of his opera, Poia, in the form of a lecture, the same that he gave by invitation of President Roosevelt at the White House after the work had been completed and given in 1910 by the Berlin Royal Opera.

Cecilia Hansen Touring in Europe

The fall season is proving an active one for Cecilia Hansen in Europe. September was notable for eight concerts in Finland, scheduled in October were three concerts in Estland, four in Lettland, and one as soloist with the Padeloup Orchestra in Paris. On November 3 Miss Hansen introduced in Paris a new violin sonata by Medtner, the composer himself playing the piano score. Following soon after were concerts in The Hague, Rotterdam and Haarlem, Holland, as soloist with the Residentie Orchestra, and recitals in Copenhagen on November 12 and 14, and one in Stockholm on November 16. Additional concerts and an extensive tour

of Holland have been booked for the violinist before her departure from Europe on December 17 for the United States. Her first appearances in this country will be with the New York Philharmonic Orchestra.

Arthur Baecht Highly Praised

New York papers praise Arthur Baecht for his "ample technical skill and smooth tone" (Herald-Tribune), and "performance and sincerity" (Evening Sun), "sound technique," "style of interpretation," "tonal beauty and understanding," "poetic feeling." From very early childhood days his love for the violin was predominant, so that Musin found him one of his best pupils; he studied harmony and composition simultaneously with Benno Sherek. After an interval of Red Cross world war concerts he enlisted in the



ARTHUR BAECHT

78th Division, and was in Arras, St. Mihiel and Argonne Forest. Later on he became a pupil of Borissoff, who predicted a splendid future for him. A music critic recently wrote of him as follows: "Today Arthur Baecht is recognized as an artist. His technic and purity of tone have won him high praise from well known masters and critics as well as from the public. Wherever he appears his audience admires his command of his instrument, thoroughly musical temperament and depth of feeling. As a teacher Mr. Baecht has made a reputation commensurate with his ability as a virtuoso. He has the faculty of imparting his knowledge of the violin into the minds and fingers of his pupils; Mr. Baecht has artist-pupils appearing with great success on the concert stage, in the teaching field and in leading orchestras. Last, but not least, Mr. Baecht is a prominent American artist, American born, of American parentage and ancestry, and obtained all of his musical education in America."

Press comments from the Jersey Journal, Hudson Observer, Binghamton Journal, Paterson Evening News and The Saratogian, all unite in praise of him as a violin virtuoso. Personal recommendations from Ovide Musin and Josef Borissoff are of the highest.

Philadelphia Woman's Symphony Orchestra Makes Announcement

The Woman's Symphony Orchestra of Philadelphia announces that it will present Ruth Rodgers, American soprano, as soloist at its concert in the Bellevue-Stratford ballroom on December 15. Miss Rodgers received her musical education at the Ithaca Conservatory of Music and at Cornell University. Her debut was made in Ithaca, but in the past few seasons she has sung the soprano part of Beethoven's Ninth Symphony with the New York Symphony, the New York Philharmonic and the Detroit Symphony orchestras, under the batons of Damrosch, Gabrilowitsch and Van Hoogstraten respectively, and has had various appearances with the New York Oratorio Society.

Warren Pupil Wins Success

Frederic Warren's talented and promising young pupil, Eldna Grey, soprano, assisted by Adele Holstein, pianist, pupil of Francis Moore, acquitted herself very well at her first recital given at the American Institute of Applied Music. Her voice, of ringing, lyric quality, showed good schooling, and the young lady herself showed evidence of much poise and intelligence in her work. She pleased her audience most in such numbers as the aria from Madame Butterfly by Puccini, Come to the Wildwood by Braine, Hayfields and Butterflies by Del Riego, and the aria of Tosca by Puccini. Marjorie Gates was the excellent accompanist.

Helen Chase Plays for Peggy Wood

Helen Chase, coach and accompanist, who in addition to being in demand herself, also has a number of prominent vocal students to her credit, accompanied Peggy Wood in a program given in Worcester, Mass., on November 15. Miss Wood appeared first in Sir James Barrie's one-act play, Rosalind, after which the young singer sang a group of songs. Miss Chase's accompaniments were musically.

Miss Chase also recently accompanied Richard Hale at the Schubert Club of Stamford, Conn., and on December 4 she will assist Peggy Wood for the Authors' League.

Seidlova Portrait Exhibited

A recent portrait of Anca Seidlova, pianist, by the well known American painter, William J. Potter, is being exhibited in St. Louis at present, on a circuit of the galleries of the larger cities of the United States.

MASON



**"SINGING WAS AS BEAUTIFUL AS
HER VOICE."**

Eugene Stinson, Chicago Journal, Nov. 11, 1927

**"IT IS ONE OF THE MOST
BEAUTIFUL FEMALE
VOICES IN THE WORLD."**

Herman Devries, Chicago American, Nov. 11, 1927

**"THERE IS NO ONE ON
THE STAGE TODAY
WHO CAN SING LYRIC
MUSIC AS CAN SHE."**

Karleton Hackett, Chicago Eve. Post, Nov. 11, 1927

**"MASON HAS THE FINEST VOICE OF
ITS KIND IN THE WORLD TODAY."**

Edward Moore, Chicago Tribune, Nov. 11, 1927

**"A PLACE WHICH NONE CAN
DISPUTE AND FEW CAN CHAL-
LENGE."**

Glenn Dillard Gunn, Chicago Herald Examiner, Nov. 8, 1927

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NEW YORK CONCERTS

November 21

Beethoven Association

Another highly interesting concert was the evening program of the Beethoven Association, at Town Hall.

First of all, there came the Persinger Quartet, all the way from San Francisco (the organization used to be known as the San Francisco Chamber Music Society) and consisting of that excellent violinist Louis Persinger in association with Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, cello.

The Quartet opened the proceedings with Schubert's D minor quartet, and took part also in Franck's F minor quintet, assisted at the piano by Rudolph Ganz. The San Francisco players were trained to the minute, and gave a delightful account of themselves. Their ensemble has been knit and refined admirably, and they are in keen understanding and unity about such all important points as attack, intonation, tonal balance, and interpretation. Persinger is a discreet and sure leader in chamber music, and yet he knows how to subordinate his voluminous tone and distinct musical individuality to the exigencies of concerted performance.

Between the two works aforementioned, the Beethoven F major sonata for violin and piano, was delivered by Albert Spalding and Rudolph Ganz, and no finer reading of it has been heard hereabouts for many a musical moon. The coupling of two such talents is not always productive of ideal results in sonata playing, but in this instance the union came close to spelling perfection. Exquisite enjoyment fell to the lot of the listeners and they responded with an ovation for the truly gifted partners.

American Orchestral Society

The American Orchestral Society gave its first concert of the season at Mecca Hall on November 21 under the direction of Chalmers Clifton. The program consisted of Tchaikovsky's Fifth Symphony, Chausson's Poeme for Violin and Orchestra, which was played by Bernard Ocko, and the Le Roi d'Ys overture by Lalo. The playing was excellent, and Mr. Clifton's large class of pupils certainly showed its ability. No doubt most of these young players will soon graduate into our symphony orchestras and the training they are getting under Mr. Clifton will then prove invaluable to them.

Ignace Hilsberg

On November 21 the Polish pianist, Ignace Hilsberg, who has for several years been residing in New York and who has won for himself an enviable reputation both as pianist and teacher, gave a recital at the Engineering Auditorium. With his brilliant technique and exquisite touch, Mr. Hilsberg gave pleasure to a large audience in works by Vivaldi, Paderewski, Tansman, Chasins, Brahms and Liszt, the Brahms being Six Waltzes, opus 39, and the Liszt the Mephisto Waltz. The four Tansman Impromptus are unfamiliar here and proved to be unusually interesting modernisms. Equally so were six Preludes by Chasins (dedicated to Mr. Hilsberg) which had their first public performance on this occasion. Chasins is already well known for his humorous and characteristic pieces and these preludes are extremely interesting and several of them brilliant and difficult. Mr. Hilsberg was vigorously applauded and played a number of encores.

Tito Schipa

The coming of Tito Schipa to Carnegie Hall means a sure sold out sign. The evening of November 21 was no exception. It was an audience that ranged from the bejeweled dowager and the fascinating Mary Garden to the smiling Neapolitan fruit vendor, all happy to be there and enjoy the program. Schipa is popular; of that there can be no doubt in anyone's mind after seeing him on and off the stage, and more so after hearing him sing.

The ever admirable vocal line, the mastery of breath, the exquisite pianissimos, the climaxes, the emotional feeling artistically conveyed, all these were present in the singing of Schipa as he wound his way through a program that opened gratefully with two songs by Donaudy. For those who are looking for the typical lieder singer let them go to hear Schipa sing Brahms' Die Mainacht, Schumann's Mondnacht and Schubert's Du bist die Ruh in excellent German and with a sensitive understanding of the art of song. As an encore to this group Liszt's Liebestraum as arranged by the singer was the number. This is the first time this piece has ever been heard as a song. The House of Dreams by MacDermid and Ah, Love I Shall Find Thee by Gena Branscombe were the two English selections which appealed especially to the audience. Of course the Spanish songs brought stamping of feet and bravos and there were encore after encore added, with Manon's Dream and the favorite M'appari thrown in for good measure. All in all it was a joyful event; Mr. Schipa was happy because he was pleasing his audience and his audience was happy because it was being pleased and feting a popular idol.

Frederick Longas, accompanist of rare ability, also played several solos of an entirely Spanish flavor.

November 22

Philadelphia Orchestra

Fritz Reiner led the second of this season's Carnegie Hall concerts of the Philadelphia Orchestra, and as on the occasion of the opening evening, he scored a striking success with the large audience. He seems to have taken a strong hold on the admiration and affection of the clientele which

the absent Leopold Stokowski and his fine orchestra have built up in this city. The applause last week left nothing to be desired in the way of warmth and duration.

The evening began with Cimarosa's overture to The Secret Marriage, a bright and cheery piece, with pretty tunes and transparent orchestration. More of this almost forgotten composer's works might be revived with profit.

New was Vittorio Rieti's Suite, Noah's Ark, in five sections, Prelude, The Flood, another Prelude, March of the Animals, and The Rainbow. While the work has, in the main, a humorously descriptive character, it is constructed along modern orchestral lines, employing the instruments in virtuosic fashion, and moving freely in the harmonic idiom of the moment. There are numerous melodic touches of no great length, but of undeniable tunefulness. The whole score has a racy, sophisticated quality—this Noah's Ark is no musical playtoy for children—and abounding interest and charm. It was well liked by the listeners.

Haydn's symphony, No. 8 in B flat (one of the series he wrote for Salomon, of London) is not heard here frequently, and its appearance was well worth while, as showing the genius of the composer at its ripest. The clarity of the orchestral treatment and counterpoint, and the irresistible loveliness of the simple melodies, served as refreshing material for modern ears so often assailed with blatant tonal din by certain of our present day composers.

Leo Weiner's orchestration of Bach's organ toccata, No. 1, in C major, proved to be a reverential and illuminative treatment of the master's pages. Their broad strophes sounded even more impressive in this orchestral dress, and emphasized through contrasts in color, the marvelous mazes of Bach's counterpoint. The Wiener arrangement ranks



"Her charm and unaffected manner brought immediate response from the well filled hall."

The New York Evening Mail said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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with the fine transcriptions of the same composer, made by Leopold Stokowski.

Three dances from De Falla's The Three Corners Hat, ended the program with a blaze of color, brilliancy, and rhythmic attractiveness.

Mary C. Brubaker

At Steinway Hall on November 22, a young harpist, Mary C. Brubaker, made her New York debut. Her program was unusually well arranged, the compositions ranging from the works of old masters to numbers by present-day writers. Included among the latter was a suite written by A. Francis Pinto, teacher of Miss Brubaker at the New York College of Music. The young artist played with poise, grace and much finesse. Her tone was brilliant yet sweet and of rich quality, and the rendering of her entire program showed careful study. She received an abundance of deserved applause. The assisting artist, Nora Helms, sang The Pearl of Brazil aria, accompanied by flute and piano, in which she revealed a lovely lyric soprano voice which she used with much intelligence. Her coloratura work was excellent. She too was well received.

Ingeborg Wank

Ingeborg Wank gave a recital on November 22 at Town Hall, assisted at the piano by her teacher, Josef Hartman Vollmer. Miss Wank proved to have a contralto of decided charm and sang with a clarity of enunciation and excellence of interpretation that immediately won her audience. Her program, with works on it by Poldowski, Fourdrain, Schubert, Brahms, La Forge, Strauss and others, gave her ample opportunity for the display of her unusual ability, and she made the most of it. She is not a mere singer who uses her voice as a musical instrument and forgets the words and their meaning. On the contrary, she lives her songs and, without sacrificing the musical line or vocal beauty, she gives to every song a pungent meaning which would certainly have delighted the composers themselves. Miss Wank has had instruction of a rare sort but must also have genuine talent herself to have so capably absorbed the ideals of her eminent teacher. She was heartily received.

November 23

N. Y. Philharmonic: Beatrice Harrison, Soloist

The novelty on the program of the Philharmonic concert on November 23 was a concerto for violoncello and orches-

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tra by Frederick Delius, English composer, played by Beatrice Harrison, English cellist, to whom the work is dedicated.

If the composition were as significant as the artist who performed it, it would be a valuable addition to the somewhat scant literature of the cello. Miss Harrison played with all her familiar mastery, warmth of temperament and unfailing musicianship; the result was a personal triumph for herself alone. Like a sonata by the same composer, which Miss Harrison performed at her recital, the concerto is a rambling succession of melodic passages, governed by no particular form or definiteness of purpose. It just runs along for awhile and stops, for the apparent reason that it cannot go on for ever.

The orchestra under Willem Mengelberg was heard in Haydn's symphony with the "Paukenwirbel," Stravinsky's Scherzo Fantastique and Debussy's Iberia, which entrancingly beautiful work, admirably played, was easily the orchestral high light of the evening. The Stravinsky scherzo, an early opus, makes one wish that the Russian had not "developed" in his later years, but had kept on writing music of that kind. It is a charming, vivacious and, of course, superbly orchestrated piece of writing.

The usual large audience gave evidence of its thorough enjoyment of a thoroughly enjoyable concert.

Necktar de Flondor and Antonio Vanna Razlog

On November 23 a joint recital was given by Necktar de Flondor, soprano, and Antonio Vanna Razlog, tenor, at Steinway Hall. The program opened with a duet, Qual Anelante, by Marcello. The next six parts the artists rendered alternately in solo form. Mme. de Flondor's program included selections by Ravel and Debussy, and a group of German lieder. She revealed a fine voice of dramatic quality and used it with much intelligence. Her coloratura numbers, however, were entirely unsuited to her voice. Her interpretations were artistic and her appearance charming.

Mr. Razlog, although advertised as a tenor, really has a high baritone voice. From what the writer heard, there were no tones which would indicate that he was a tenor. He sang two seventeenth century songs, and several Serbian, Croatian and Russian numbers. The program was concluded with a duet from Puccini's Madame Butterfly. Gordon Hampson accompanied the artists at the piano.

Rhea Silberta's Musical Lecture

On Wednesday morning, November 23, Rhea Silberta held the second of her series of musical lectures at the Plaza Hotel, with the assistance of Vivienne de Veau, soprano, and Paul Althouse, tenor. The subject was French music, and this decidedly versatile young musician gave a clear account of the history of the French school, choosing fine vocal examples for the singers. With each lecture Miss Silberta's audiences grow. The ballroom on this occasion held an audience that overflowed, and great interest was manifested. Miss Silberta gives one the impression of knowing her subject and imparting that knowledge in a direct and wholly charming manner. Miss de Veau began with Chausson's Les Nuits de l'été, Mon petit cœur, arranged by Wekerlin, and Le Rideau de ma Voisine, Alles-sandresco. She displayed a soprano voice of excellent quality, used with taste, and her own personality proved an added asset. Later she was heard in Beau Soir and Green, by Debussy, and Nanny, from the pen of Chausson. Still further on during the program she did two of Mannel's songs—Las Pantouffles de Cristal and La Danseur Farouche. The audience received this young singer with favor.

Paul Althouse, who can always be counted upon to do some artistic work, contributed a number of delightful songs, among them Un Doux lieu, Delbrouck; Le Sais tu, Massenet; Chevalier Belle Etoile, Holmes. These were sung with fine tonal quality and elegance of style. The Flower Song from Bizet's Carmen was beautifully rendered and brought the singer rounds of justly merited applause. Miss Silberta added to the artistic part of the program by playing—and playing extremely well—numbers by Rameau, Saint-Saëns, Debussy and Ravel, besides discussing the music of Gluck, Lully, Charpentier, Milhaud and Poulenc.

November 24

Boston Symphony Orchestra

That Serge Koussevitzky, the inspiring leader of the Boston Symphony orchestra, is the maker of fascinating programs does not seem at this late date an extraordinary announcement. (Still it must be recorded that the Boston orchestra's concert at Carnegie Hall, November 24 (their first appearance in New York this season) was no exception to the rule. In addition to the ever palatable symphony No. 7 of Beethoven, the second and fourth movements of which receiving one of the finest readings ever given them; Weber's overture to Euryanthe, and excerpts from Ravel's fragrant ballet, Daphnis et Chloé (second suite), Mr. Koussevitzky presented two works of exceptional interest, Arnold Schönberg's transcription of two Bach chorale preludes,

(Continued on page 20)

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New York Herald Tribune, Nov. 13



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"CUBAN PIANIST WINS FAVOR"

"Brahms' Sonata, opus 5, in F minor formed the worthy and weighty opening of the Echaniz programme. Echaniz threw himself into the performance with much musical intensity and imaginative warmth. He drew faithfully the larger lines of the Sonata and welded its details into a finely organic whole." *New York American, Nov. 13.*

"The young man has a brilliant **TECHNIQUE**. More to the purpose, he has temperament that makes technique interesting."

Boston Herald—Nov. 5.

"**TECHNIQUE** at once proved itself dazzling." *Boston Evening Transcript Nov. 5.*

"His brilliant playing roused the audience to genuine enthusiasm. Mr. Echaniz has real and great talent." *Boston Globe—Nov. 5.*

"His manner of conveying his work betokened an **ABILITY** to twist intricate interlocking passages with the rapidity of a boy spinning a top. He proved to be an excessively brilliant exemplar of the brilliant school of piano execution." *New York Sun, Nov. 13.*

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To Sing or Not to Sing

BY JAMES MASSELL

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[Following is the fifth chapter of James Massell's interesting booklet, *To Sing or Not to Sing*, which the MUSICAL COURIER is reprinting for the benefit of its readers. The initial installment was published in the issue of November 10. The next installment will follow in a later issue.—THE EDITOR.]

CHAPTER V

THE REGISTERS AND EQUALIZATION OF THE VOICE

There are various opinions on the subject of registers. Some authorities claim two registers, chest and head; others speak of three, chest, middle and head, and some theorists claim as many as five registers. On the other hand eminent singers and teachers claim that there are no registers at all. The subject is exasperating to the pupil who naturally does not know what to believe.

I do not talk registers to pupils, because the subject is too confusing. By skillfully blending the weak spots with the more favorable tones I succeed in equalizing the voice throughout its range, beginning with the correct idea of breath, directed at will through the mouth or into the head. A full description of breath division was described previously, giving the singer an understanding of how to visualize and form a tone.

EQUALIZING THE VOICE

When the pupil gets the conception of head tones, which should be sung in the correct resonators, and also the idea of passing the low tones into the head tones, not by pushing but by curving the stream gently behind the uvula into the head resonators, and when he learns how to keep the position of the highest note throughout an ascending or descending scale, he will understand how to equalize the weakest part of his voice with the strongest.

The pupil should try to sing lightly in the strongest part of his voice and thus he will be able to strengthen the weakest points. That is, if the pupil has volume in the low tones and the high tones are undeveloped, he should sing lightly on the low tones, yet maintaining resonance and carrying quality. By passing the voice into the head, with proper

nasal resonance and on suitable vowels, he will gradually develop the higher tones without forcing the breath pressure.

THE IMPORTANCE OF THE LOW AND MIDDLE TONES

In my experience I found that if the low and middle tones are developed with plenty of nasal resonance and are steady and ethereal in their emission and supported by as little breath pressure as possible, the high tones will be much easier to attain.

In cases of tenors and sopranos, whose low tones are properly blended with the G or A flat above middle C, they will find no difficulty in quick and proper development of the highest tones in their range. The same rule applies to all voices, whose low and middle tones are properly connected with the first head tones.

DEVELOPING THE HIGH TONES

From experience, where the vowel A proves stubborn in building the head tones, I use with great effect the Italian vowels I and E. The windpipe should stretch sideways, elastically, as in a smiling countenance and without pressure on the vocalized stream at the point where the throat widens. These vocalized vowels glide over flexibly into the head and are concentrated at the bridge of the nose where they are reinforced by nasal resonance. These vowels should have a darker shade (covered); otherwise, they will sound open. When concentrating the tone, one should never push the breath.

VOICE QUALITIES

Voices white in quality need an admixture of darker vowels, or according to the individual, should be trained almost exclusively on dark vowels with occasional bright exercises during the lessons in order to give work for a different set of muscles, so as not to strain the muscles used in singing on dark vowels. Voices, dark by nature, should have an admixture of bright vowels.

"BREAKS" IN THE VOICE

When the pupil understands the significance of the resonators and is able to connect the tone satisfactorily with the resonators, I begin with an exercise on the descending scale, starting two or three notes above the break.

on my voice, but I am amazed how well it has stood the strain; two months ago I simply could not have done it. It is all due to your wonderful training."

Gladys Head appeared with success at the Majestic Theater; she is a member of My Maryland Company. Tristram Wolf has been substituting at the St. Jean Baptist Church, and will be the soloist with the Hotel Manger Orchestra; he has been reengaged to appear in Atlantic City. Ruth Thomas has been engaged as prima donna in the new Schwab-Mandel production, *The Blue Moon*. Lizetta Braddock gave a program over radio station WEVD in October, and another program in November. Helen Janke, soloist at St. Andrew's M. E. Church, gave a program over the same station in November. Lottice Howell is continuing to please large audiences in Pittsburgh with her beautiful performance as Barbara Frietchie in *My Maryland*. Anne Elliott is appearing in the production, *Barn Storming*, which opened in Washington last month.

CHANGES IN BRICK CHURCH CHOIR

Mendelssohn's *Elijah* was recently sung by the choir of the Brick Church under the direction of Clarence Dickinson. Soloists were Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor, and Alexander Kisselburgh, bass.

Corleen Wells has been engaged as soprano soloist at the Brick Church, as Inez Barbour is to spend most of the season in Rome. Alexander Kisselburgh has accepted the position of bass soloist to succeed Frank Croxton, who has resigned owing to pressure of outside engagements.

GRAND OPERA SOCIETY IN TALES OF HOFFMAN

The Grand Opera Society, Zilpha May Barnes, director, is working earnestly on the *Tales of Hoffman*, which the organization expects to sing about December 5. The society is giving a series of musicales on the last Sunday evening of each month, to which all interested are invited. Augustus Post, baritone, prominent member of the society, who made a prize winning balloon flight some years ago, gave a talk on aviation, with views and motion pictures, at the American Museum of Natural History.

FRANKLYN MACAFEE PLAYS IN BROOKLYN

Franklyn MacAfee, of Detroit, featured as "the boy organist," recently played a program of music ranging from Bach to Demarest, at the Greene Avenue Baptist Church, Brooklyn, with such success that he was invited to play the morning postlude at another service. For this he chose

Demarest's Thanksgiving; the young organist has a fluent manual and pedal technique, and plans making the organ his calling.

RUBINSTEIN CLUB MORNING MUSICALS

The forty-first season of the Rubinstein Club opened in the Waldorf-Astoria ballroom with a program given by the Criterion Male Quartet, with instrumental music by the Wolfie Concert Orchestra; a luncheon and theater party followed. The first evening concert is planned for December 13.

Grace Elliott Opens New Studio

Grace Elliott, pianist, accompanist and coach, has opened her new studio in New York. Miss Elliott received all her training in this country, having studied with Homer N. Bartlett, Rafael Joseffy, Rubin Goldmark, Coenraad V. Bos.



Talbot photo

GRACE ELLIOTT

and at the Seymour School of Musical Re-education, where she completed the normal course for teachers.

Following the Seymour plan, Miss Elliott is interested in imparting to singers the fundamentals of music so often neglected in vocal study. She has had much experience in coaching songs and operas, having played for many seasons in the studios of J. H. Duval and Yeatman Griffith, while at present she is accompanist for Walter Leary. In writing of Mr. Leary's Baltimore recital, the *Morning Sun* said: "Grace Elliott proved a very sympathetic and responsive accompanist."

In addition to her work as accompanist and coach, she played for the courses of opera lectures given by Alexandra Soundstrom last season at the Tower Hill School, and at Miss Hebb's school in Wilmington, Del., Mountain Lakes School, Seymour School, and at the home of Mrs. Irene Dupont, at Granogue, Del.

Pro-Art Quartet to Arrive in January

The Pro Arte String Quartet is now giving concerts in Europe, particularly in Holland, England and France, and by the end of December it sails for America. This Quartet, which created such a sensation last season, is fully booked for its American season, between January 12 and March 19. It will start its tour with an appearance in New York on January 12 under the auspices of the League of Composers, in a program of strictly modern music. Soon afterwards it will appear at the Century Theater, on the Hurok Series, in a joint recital with E. Robert Schmitz. It will also give a special concert under the auspices of the Wanamaker Auditorium Concert Direction, the date for which will be announced later. Its tour includes most of the important cities of the East, middle West and Pacific Coast.

Mannes Conducts in Orange

The first concert in the Orange, N. J., series of Young People's Symphony Concerts which David Mannes is conducting took place on November 29, under the auspices of a committee organized last spring to present these concerts in the East Orange High School. A program of dance music, from Bach to Gershwin, was presented.

GOTHAM GOSSIP

N. A. O. EXECUTIVE COMMITTEE MEETING

With President McAll in the chair, much new as well as routine business was accomplished at the November 14 meeting of the executive committee of the National Association of Organists. A memorial service is planned for the late executive chairman, Mr. Norton, at St. George's P. E. Church in Flushing. Treasurer White reported \$350 on hand, with all bills paid. A new chapter in Baltimore will be visited by President McAll. Cooperative meetings by the N. A. O. and the American Guild of Organists will be arranged. Joint attendance of the N. A. O. and the Hymn Society was planned for the Justine Ward Lecture, with choral illustrations, held November 21 at Pius X Hall. Mrs. Bruce S. Keator will entertain members at St. Andrew's M. E. Church, December 1, at noon, with a program in honor of the Schubert Centenary. Plans for greeting Dr. Schweitzer on his visit to New York next year were discussed. It was announced that four compositions for organ and orchestra had been entered in the \$500 competition. Most important of all was the election of Herbert Staveland Sammond as chairman of the executive committee, a well deserved tribute to his ability, for he has uncommon good sense and tact.

N. Y. MADRIGAL CLUB YOUNG ARTISTS' CONCERT

Guild Hall was well filled to hear the Young Artists' Concert, arranged by Marguerite Potter, president of the Madrigal Club. Erma Leutscher, pianist, has played in Paris with success, and pleased her hearers. Celia Branz, of the Roxy Theater, has an astonishingly full contralto voice and was heartily applauded. Claire Madjette, of the Atlanta Municipal Opera, proved an excellent singer, and Walter Becher, of the Lübeck State Opera (Germany), who is also a Royal Hollandish Opera singer, has a splendid baritone voice. Esther Dickie and Sydelle Rausch were capable accompanists. Miss Potter's recital, with an assisting artist, is planned for December 12.

BUSY KLIBANSKY ARTISTS

Virginia Mason (sister of Vivian Hart), who is appearing with the Fejer Orchestra in Baltimore, writes Mr. Klibansky: "The four shows a day have been very trying

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SCORES IN RECITAL

New York Town Hall, Nov. 7, 1927

HE PROVED A SONG SINGER OF INTELLIGENCE AND CHARM, HIS VOICE COMBINING NATURAL SWEETNESS AND POWER, HEARD PERHAPS AT ITS BEST IN SOFT, SUSTAINED AIRS. GRIEG'S "EROS" WAS SUNG TO A MOVING CLIMAX.—*New York Times*.

Mr. Steel possesses those qualities of interpretation that confess to operatic experience and a discriminating taste in sending forth the message of the composers. So far as his voice is concerned, it is of broad range, equable throughout.—Grena Bennett in the *New York American*.

Mr. Steel showed himself to be an artist of intelligence and expressive capacity. In the four Manning songs Mr. Steel reached his best vocal form and sang with distinct clarity and smoothness of tone.—F. D. P. in the *Herald Tribune*.

Robert Steel, with an excellent voice, excellently managed, gave a good deal of enjoyment.—*N. Y. Evening Journal*.

HIS PROGRAM HAD THE MERIT OF UNCONVENTIONALITY. His art showed acquaintance with style and an indication of the content of his songs.—*N. Y. Evening Sun*.

MR. STEEL SHOWED HIMSELF A MASTER OF HIS ART, ESPECIALLY IN DICTION, AND HIS VOICE WAS SMOOTH, PLEASING AND EFFECTIVE.—*N. Y. Evening Post*.

HIS GERMAN ACCENT WAS EXCELLENT.—H. F. Peyser in *N. Y. Evening Telegram*.

SCORES IN OPERA

Phila. Academy of Music, Nov. 10, 1927

WITH PHILADELPHIA GRAND OPERA COMPANY

November 10, 1927

ROBERT STEEL TOPS PHILA. OPERA COMPANY'S PERFORMANCE

Robert Steel appeared as Germont and carried off the singing honors with his rendition of the ballad-like "De Provenza il Mar" in the second act. It was very finely sung and Mr. Steel's entire characterization of the role was on a par with the excellence of his singing.—S. L. Laciari in the *Public Ledger*.

ROBERT STEEL CARRIES OFF HONORS AS GERMONT
Headline in *Eve. Public Ledger*

IT WAS MR. STEEL WHO WAS SINGLED OUT FOR SPECIAL APPLAUSE AND WHO, AS THE ELDER GERMONT, CARRIED OFF THE CHIEF HONORS. HE HAD DIGNITY AND POISE, SEEMING NEVER AT A LOSS AS TO WHAT TO DO NOR ONCE GETTING OUT OF THE PICTURE, WHILE AS A SINGER HE PROVED A DELIGHT. HE HAS ONE OF THOSE RARE BARITONES OF "LUSCIOUS" QUALITY, BUT VIRILE AND IMPRESSIVE, WITH AN EASE THAT MATCHES THE AUTHORITY OF HIS STYLE AND MANNER. THE FAVORITE BARITONE ARIA, "DE PROVENZA IL MAR," WAS QUITE THE VOCAL GEM OF THE EVENING AS HE SANG IT.—*Phila. Evening Bulletin*.

His unassuming manner in delivery and his deep rich voice places him in a position of one who can be expected to do better things. His rendition of "Pure as an Angel" was sympathetic and even. IT WAS RECEIVED BETTER THAN ANY OTHER SINGLE ARIA, and three curtain calls were his reward.—*Phila. Daily News*.

There was an admirable Germont here in Robert Steel, an excellent baritone, who rose to his opportunities in the melodious romance "Di Provenza."—*Phila. Record*.

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THE BEAUTIFUL SISTINE CHAPEL IN ROME

Vatican Choirs to Tour Eighty Cities

The Vatican Choirs, heard in concert at the Metropolitan Opera House on November 27, have been chosen from the choirs of the Sistine Chapel, the Basilicas of St. Peter's, St. Mary Maggiore and St. John Lateran, and from the Pontifical Conservatory of Higher Sacred Music. Only after several years of negotiations was it possible for Jules Daiber to induce this organization to come to America for this tour of eighty cities. The singers of the choir came to this country again with the apostolic benediction of the Pope and with the aid and approbation of Father de Santi, president of the Pontifical Conservatory.

Mgr. Raffaele Casimiri, director of the Vatican Choirs, is canon of St. John Lateran and head master of composition of the Schola Cantorum. He is recognized as one of the finest directors of church music in Europe as well as a composer of note. There are eighteen boys in the choir, besides the adult choristers, the finest soprano of the Sistine Choir being Luigi di Tommaso Pacchelli, who is also a soloist at the Augustinian Theater in Rome and took the leading part in Joan d'Arc, the oratorio, when it was given.

The purpose of the visit of the Vatican Choirs is to develop a deeper love for polyphonic music and to establish a better understanding of this art. When the choirs came to America for the first time in 1919, it was the first time in 600 years that the choir had been heard outside of Rome.

N. F. of M. C. to Sponsor Young Artists' Concert

The National Federation of Music Clubs, of which Mrs. Edgar Stillman Kelley is president, will sponsor a concert to be given at the Waldorf-Astoria on December 7. The recital is part of the program of the biennial convention of the National Council of Women, meeting at the Waldorf, December 5 to 10.

Catherine Wade-Smith, violinist, Julian Kahn, cellist, and William Beller, pianist, will take part. Miss Wade-Smith has appeared in concert throughout the United States for many years; she is a pupil of Leon Sametini. Julian Kahn, cellist, is known primarily as a chamber music player, having appeared with many noted artists in the country as soloist in New York with the American Orchestral Society, and soloist on national tour last year with the Marmein Dancers; he has the distinction of being the only cellist to win the \$500 Sesquicentennial prize awarded by the National Federation of Music Clubs in Philadelphia. William Beller, one of the younger pianists, has made most of his

appearances in Chicago and the Middle West; in 1925 he was chosen national prize winner in the Young Artists' Concert conducted by the National Federation of Music Clubs, and in competition with other artists he has won several scholarships, including the Juilliard Fellowship with Josef Lhevinne in New York.

The concert will be free to members of the National Council convention through the courtesy of Mrs. Otto Kahn and the National Music League.

LONDON

(Continued from page 5)

better to offer, the sooner they quit their profession, the better.

When Reinhold von Wahrlich can fill a hall with one song cycle (his last concert consisted of Schubert's Winterreise) and Wilhelm Bachaus with four Beethoven sonatas, singers like Katherine Rose and pianists like Marguerite Morgan cannot hope to succeed with mixed programs of unequal musical value, however beautiful their voices or nimble their fingers.

LONDON LIKES VICTORY BALL—AND DOESN'T

An American pianist, new to London, is Ernest Schelling who played the Chopin concerto in F minor at the third concert of the London Symphony Orchestra. Leo Blech, of the Berlin Staatsoper, was the guest conductor of the evening and both artists were very well received. Schelling also won considerable popular success on this occasion with his tone poem, Victory Ball, which he conducted; though the critics "slated" it unmercifully next day.

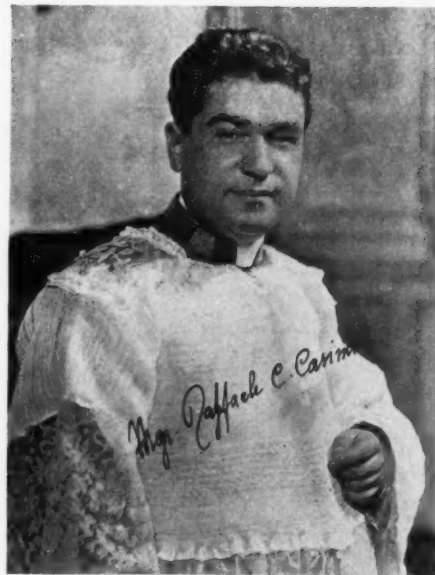
Vasa Prihoda was the soloist of the previous Symphony Concert, this time with Sir Hugh Allen at the conductor's desk. These, with two National Concerts—one a memorial program conducted by Elgar and Wood on Armistice Day—and the opening of the Royal Philharmonic, also under Sir Henry Wood, comprise the orchestral concerts that have taken place during the past month. The program of the Philharmonic was a sort of mixed salad, unworthy of London's oldest and most honored musical organization. Nor did Lionel Tertis' excellent playing in Vaughan Williams' verbose Flos Campi, go far to offset the singing of Maria Olczewska who was not at her best.

CONCERTS FLOURISHING

Concert life here is flourishing in a fashion unknown since the war and, with few exceptions, all good concerts



ST. PETER'S IN ROME.

MGR. RAFFAELE CASIMIRI
director of the Vatican Choirs

are well patronized. "Standing room only" was to be had at both of Gieseking's recitals where his audience listened with such rapt attention that they seemed hardly to breathe even between the movements of a Schubert and a Scriabine sonata, while Schumann's Kinderszenen and Debussy's Children's Corner even held celebrated colleagues enthralled. Nor could latecomers find seats at Myra Hess' and Yelva d'Aranyi's sonata recital where the program comprised Bach, Mozart, Schumann and Beethoven.

The Léner Quartet has attracted large audiences to the Queen's Hall with its historical series of chamber music including works by Mozart, Beethoven, Schubert, Brahms, Franck, Debussy and Ravel, while Polishhoff filled the Aeolian Hall with a whole week of Chopin. A stupendous feat of memory, and of great musical interest, the six programs, including all the forms in which Chopin composed for the piano, played on six consecutive evenings, culminated in a riotous success for the intrepid artist.

MORE PIANISTS

Other popular pianists who have played here lately are Katharine Goodson, José Iturbi, Claudio Arrau, Harriet Cohen, who took part in a concert devoted to Arnold Bax's music, and the delightful artists, Rae Robertson and Ethel Bartlett, whose two piano recitals have been delighting the musical centers of Europe.

Good things are said to come in small packages and that is true as regards new music, for the most interesting concerts in London are given on the smallest scale. The London Contemporary Music Center, the English branch of the I. S. C. M., for example, gave the first English performance of Arthur Honegger's string quartet at their opening concert this season. The two other works on the program were Arnold Bax's second, and Paul Hindemith's third string quartets, all excellently played by the Brosa String Quartet.

A few days later, the same audience, somewhat diminished in size, was seen at the studio of the British Broadcasting Corporation, where, on the first Monday of every month, the musical directors project sounds into the ether that must make many a worthy countryman think his machine is out of order. At the most recent of these soirees, the Pro Arte String Quartet played Stravinsky's Concertino and Three Pieces, while Emma Lübbecke-Job tortured innocent listeners with an interminable series of "little pieces" by Hindemith, and with four pieces by Krenek, which were more interesting.

MRS. COOLIDGE'S PROTÉGÉS

The same "Little Group" was seen again at the last of Mrs. Coolidge's European concerts, given at the American Women's Club. Here the excellent Pro Arte Quartet was heard again in Arthur Bliss' clever and piquant oboe quintet



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N. Y. American, Nov. 9, 1927.

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in

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(with Leon Goossens as soloist), Frank Bridge's third string quartet and N. T. Berezowski's Theme and Variations (with Cahuzac and Wagner as clarinetist and pianist, respectively). These works have all been described at their earlier performances on the continent and in America so I may hurry on to a still newer performance, that of Macbeth as an opera, set to music by Lawrence Collingwood. In this work the composer has not altered Shakespeare's text, only cut it down to three acts.

Declamatory in style, the opera, which we heard in concert form with piano accompaniment, interferes in no way with the understanding of the words nor the dramatic value of the play. But neither does it add—at least as we heard it.

SONG RECITALS GALORE

Elena Gerhardt and Elisabeth Schumann are the two favorite lieder singers here, and both have been heard recently, as well as several newcomers. Of the latter, the two most promising are Harold Dahlquist, a young American baritone, and Frank Phillips, an equally young English bass-baritone. Both possess fine voices which have been excellently trained, and both have intelligence and fine musical feeling. They will surely go far.

Esther Dale has given two recitals and Elisabeth Marsden, one, with fair success, both being praised for their excellent vocal gifts. Katherine Rose, a pupil of Augustus Milner, also charmed her hearers with the rich timbre of her youthful soprano. One more song recital remains to be recorded, namely Frieda Hempel's in the Queen's Hall. She was not at her best, but faithful followers demanded encores until the lights were put out.

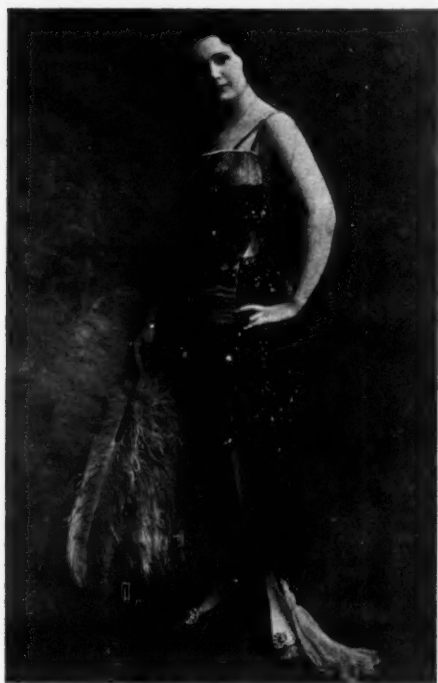
Violinists have also contributed their share to the month's music. Thibaud, Balokovitch, Isolde Menges and the excellent young German artist, Georg Kulenkampff, who recently made his London debut, have all played to appreciative audiences, and Segovia, the wonderful Spanish guitarist, soon bound for America, continues to be as popular as ever.

London audiences are slow to become enthusiastic but when once won remain faithful to their favorites longer perhaps than those of any other city, and are therefore well worth cultivating.

C. S.

Young Spanish Coloratura Soprano Scores at Teatro Dal Verme, Milan

Margherita Salvi, a young and charming Spanish coloratura soprano, whose latest triumph was achieved at the Teatro Dal Verme this season in Milan, was born in Madrid. She studied with Avalina Carrera, a celebrated



MARGHERITA SALVI,
coloratura soprano.

lyric artist of Barcelona who now teaches in that city. In Italy, she now coaches roles with Maestro Ugo Fratti.

Miss Salvi made her debut in Italy in 1925, and met with great success at the Pergola of Florence at that time. She then toured South America with the Walter Mocchi forces, where she was received with much enthusiasm. On her return to Italy she filled two engagements at the Costanzi of Rome. Then she appeared at the San Carlo in Naples, and later at the Fenice in Venice, followed by another appearance in Florence, at the Teatro Verdi, and in many other principal theaters throughout Italy.

At the Dal Verme this season she is singing the roles of Gilda in Rigoletto, and Rosina in Barbiere di Siviglia, with Mario Basiola, Metropolitan Opera baritone, and Alessandro Wesselowski, tenor. Both press and public were deeply impressed with the beauty of her voice and enthusiastic for her exquisite interpretation of both these roles. Her portrayal of Gilda was one of girlish simplicity; her Rosina vibrated with vivacity, her remarkable agility showing the full beauty and tone of her beautiful voice.

Oumiroff Coaches Many Professional Singers

Numerous professional singers of Chicago are finding inspiration in coaching with Boza Oumiroff. The Fine Arts Building studio of this noted baritone has become their rendezvous since his return from Europe.

Mr. Oumiroff, with whom Dennis King, popular star of the Vagabond King, coached during the long Chicago run of the play, has had many demands for time from singers now before the public, who add to their repertory those

touches of artistic interpretation and nuance for which Oumiroff is known.

Among the singers coaching with the eminent baritone is Louise Vernet, who is making a tour this season under the management of Harry Culbertson. The Northland Trio, a group of Chicago singers whose recitals have attained a unique reputation in both this country and Europe, are again coaching with Oumiroff. Last season this trio gave more than seventy concerts in various parts of Europe and will shortly make a tour filling dates in various parts of this country. One of the most enthusiastic of Mr. Oumiroff's professional associates is John Minnema, dean of music at Elmhurst College, Elmhurst, Ill. Mr. Minnema has coached with Oumiroff for a number of years, and as a teacher and singer finds his work with the Chicago baritone of inestimable value. Elina Orr Gross, formerly in the cast of the No, No Nannette company, has also resumed her lessons with Oumiroff.

Dennis King, who during the run of The Vagabond King was one of the outstanding figures in artistic Chicago, came to the Oumiroff studio because eight members of his cast were studying with the artist. Mr. King found Oumiroff's training on the mezza-voce so useful to him in his professional work that he kept up his coaching lessons throughout his Chicago engagement.

Notes from the National Music League

Tours to the Pacific Coast are being arranged by the National Music League for a number of artists under its

management. The Marianne Kneisel String Quartet has been booked to tour California during the month of January; John Parrish, tenor, will go to the coast in February; Mina Hager, mezzo-contralto, in March; Catherine Wade-Smith, violinist, in April, and Marie Montana, soprano, in May.

Mina Hager opened her season with a benefit concert at East Hampton, L. I. This was followed by appearances at Troy, N. Y., and Staunton, Va., and a return engagement at the University of Virginia at Charlottesville.

Joanne de Nault, contralto, was the soloist at a service given in memory of Mrs. Alfred Canfield Bage, for many years president of the Eclectic Club, and also sang at a similar service in Mrs. Bage's memory at the Convention of the New York State Federation of Women's Clubs.

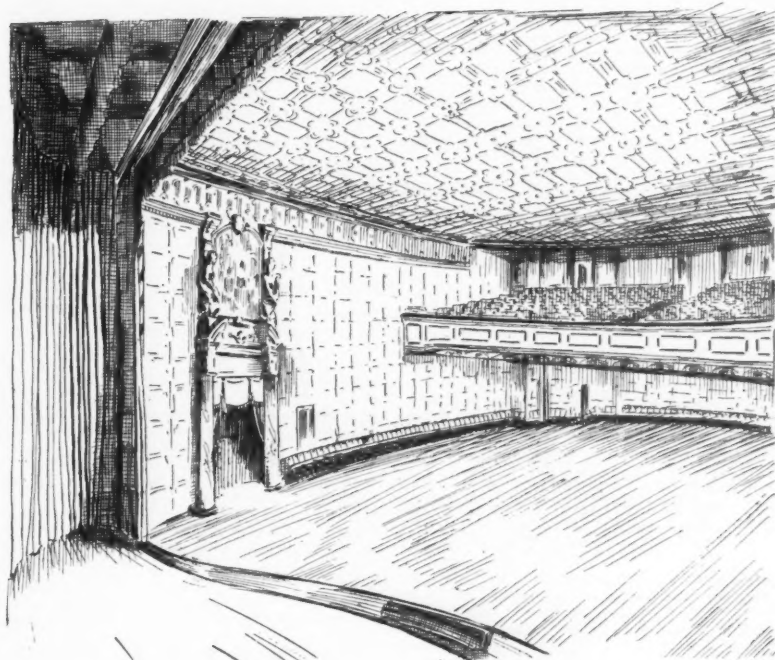
The Marianne Kneisel String Quartet fulfilled engagements at Elmira, N. Y., and at Hiram College, Hiram, O., following its first New York subscription concert of the season.

Sergei Barsukoff, who is teaching this year at the Cincinnati College of Music, has also been busy with concert engagements. Recently he appeared with the Music Club of Marion, O., the Woman's Club of Lexington, Ky., and the Tuesday Musical Club of Fremont, O.

Marie Montana, soprano, has been engaged to sing Debussy's Blessed Damozel at a pair of concerts by the Cleveland Orchestra early in December.

Margaret Hamilton, pianist, gave a recital at Youngstown, O., and two days later for the Morning Musicals of Syracuse.

Robert Elwyn, tenor, will tour in the south next May, following his winter concert engagements in the north.



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ST. LOUIS, MO.

St. Louis, Mo.—The spirit and fire of the St. Louis Symphony Orchestra kindled its audiences to a flame of enthusiasm at the first regular pair of concerts and also the first Sunday "Popular" concert, in the newly rebuilt Odeon. At these concerts Emil Oberhoffer, whose genius developed the Minneapolis Orchestra, made his St. Louis debut as guest conductor. They were preceded by ten days of rehearsal in which the orchestra, with its nineteen new members in a personnel of eighty-four, was developed into a flexible, responsive, sensitive unit.

Guest-Conductor Oberhoffer chose as the program for his debut the Beethoven Leonore Overture No. 3, Brahms' Fourth Symphony in E minor, op. 98, Strauss' tone poem, Don Juan, and the Prelude to Wagner's Mastersingers of Nuremberg. Well within tradition were the readings, yet individual, as Oberhoffer etched his Brahms, as it were in dry-point, with a loving emphasis, perhaps, on some phrase of sheer sensuous beauty, as in the exquisite melody of the andante moderato. As against this contrasted the brilliance of the Don Juan, a fevered fire of quest until the dissonant trumpets pierced the A minor chord of wind and strings in poignant, unforgettable beauty. Lucid and sane were the readings; pianissimos at which one caught one's breath; a genuine building up of impressive climactic effect; impeccable attacks and releases. Those were the characteristics from the first vital chord of the Leonore overture to the thundering Mastersinger motive on which the concert closed. So that St. Louis suddenly awoke—after the close of the initial concert—to the fact that it had an orchestra very vital to its musical culture, and the result was a Saturday night audience which filled the concert hall; brought out not alone by the unanimous praise of the newspaper critics, but by the word of mouth urging of the first hearers.

The following Sunday afternoon saw the Odeon again filled as a welcome to the new Popular Concert plan; for instead of a musical hodge-podge there was offered an all-Tschaikowsky program to inaugurate a series of Little Symphony programs—not so heavy and not so serious as the regular programs, but containing lighter works hitherto limited in St. Louis presentation to the regular concerts in a setting especially designed for these concerts. Following the Andante Cantabile from the first string quartet in arrangement for string orchestra came the major work, the fourth symphony in F minor, op. 36. In Oberhoffer's reading this was not only Tschaikowsky in his happiest mood, it was Tschaikowsky in an indomitable and masculine mood, a Tschaikowsky who might indeed at that moment have been able to develop in life his thesis of the music: "rejoice in the happiness of others and you can still live." A reading which stirred in the clangor of its clash between reality and the lugubrious dreams of the first movement's waltz, that luxuriated in the sentimental, melancholic, and self-pitying memories of the second movement; that created a dipsomaniac world out of pizzicato in that bizarre scherzo, and that proclaimed a selfhood, even in sacrifice, at its close. It also was an orchestral test that thrilled the audiences with its delicate moments and its resounding climaxes, and again and again Guest Conductor Oberhoffer brought the orchestra to its feet to share with him in acknowledging the enthusiasm of the applause. After that a group from the Nutcracker Suite: the March of the Children, Dance of the Sugar Plum Fairy, the Trepak, the Arabian Dance, the Chinese dance, the dance of the Miriltions, and the Waltz of the Flowers. Then to close the program the Marche Slave.

The third of the Symphony Orchestra's projects of the year—the Students' Concert series—got under way recently. These replace the children's concerts of the past four years, and upon the basis of that primary work done will develop the exposition in the series of five programs of Mozart's G minor symphony, and Wagner's Nibelungen cycle. Associate Conductor Frederick Fischer is the conductor. Agnes Moore Fryberger gives the lectures in explanation of the works to be studied, using stereopticon illustrations to accompany her verbal introduction to the orchestra's music. Two of these concert series will run concurrently, with the same programs. They are widely supported by the private and parochial schools of St. Louis, and St. Louis county, and the public schools of St. Louis county, while the city schools will have their own series of concerts especially designed to fit in with the music of their curriculum.

Thus began the forty-seventh season of the St. Louis Symphony Orchestra, which six months ago was homeless, without funds, without a conductor, and without a manager. In the interim it has been placed upon the firmest financial foundation in its history, no inconsiderable factor in the development of the new personnel. The Odeon, destroyed by fire at the close of last season, has been rebuilt and made into a far more grateful and pleasing concert hall. William E. Walter has taken the reins as manager, and "the Symphony's greatest season" has gotten under way. V. P. B.

Joseph Achron's Concerto to Be Performed

Joseph Achron has lately completed a new string quartet and his violin concerto will be performed for the first time in New York by the composer himself at the fourth concert of the Beethoven Symphony Orchestra, Georges Zaslavsky, conductor, on January 13. It will also be given a first time hearing in Vienna on December 5, under the direction of Franz Schalk, director of the Viennese State Opera, with the young American violinist, Louis Krassner, as soloist.



JEANNETTE VREELAND,

soprano, who, with Richard Hageman at the piano, will give her New York recital at Carnegie Hall on Friday evening, December 2. She will present songs ranging from the classics to works of contemporary European and American composers. The program in its entirety is as follows: *Vieni che poi sereno*, from *Semiramide*, Gluck; *Pastorale*, from *Rosalinda*, Veracini; *Water Parted*, from *Artaxerxes*, Arne; *Summer Is a-Coming* (Traditional) arranged by Corde; *Knabe und Veilchen*, Wolff; *Komm doch, Thulle*; *Am Bache*, Dvorak; *Hat dich die Liebe berührt*, Marx; *Aux temps des fées*, Koechlin; *Vive amour qui rêve*, from *Chérubin*, Massenet; *Air de l'Enfant*, from *L'Enfant et les Sortilèges*, Ravel; *Mai, Saint-Saëns*; *The Dark King's Daughter*, Bainbridge Crist; *An Old Song*, Annabel Buchanan; *The Little Fisherman*, Eastwood Lane; *Time*, You Old Gypsy Man, Maurice Besly. (Photo by Straus Peyton).



La Forge-Berumen Studio Notes

Frank La Forge, composer-pianist, was heard in Carnegie Hall, New York, on November 13 as accompanist for Lawrence Tibbett, Metropolitan baritone, and on November 14 as accompanist for Hulda Lashanska, soprano.

Ernesto Berumen, pianist, appeared in recital at the New York University, on November 19, and he will give two piano recitals at the La Forge-Berumen Studios the last week in November.

Marie Houston, soprano, and Margaret Vernier, pianist, appeared in concert at Miss Spence's School, gave a concert in Philadelphia, and also appeared in Bristol, Conn.

The Fisk Singers of Fisk University, Nashville, Tenn., were heard in concert at the La Forge-Berumen Studios, the program consisting of the customary negro spirituals and two new numbers written for them by Frank La Forge, namely, *Love Divine* and *Hundred and Twenty-first Psalm*. They also included on the program two arrangements by Mr. La Forge—*Estrellita* and *Adieu du Matin*.

Rose Stuhlman, accompanist, pupil of Frank La Forge, was at the piano for Carl Schlegel, of the Metropolitan Opera Company, in a concert given at St. Patrick's Cathedral School, New York, on October 21. Harrington van Hoesen, baritone, was heard in joint recital with Florence Cross Boughton, at St. Johns School, Mountain Lakes, N. J., on November 1. Mr. van Hoesen sang three groups and included in one of them the *Retreat* by Mr. La Forge.

Corradetti and Artist-Pupils in Recital

On November 20, at the Gallo Theater, an artistic recital was given by Ferruccio F. Corradetti, baritone and vocal teacher, assisted by his artist-pupils, Giuseppe Monaco, tenor, and Maria Linfante, soprano. The program opened with a Verdi Aria sung by Mr. Monaco, who revealed a fine tenor voice of good size and rich quality. It continued with *Son pochi fiori* by Mascagni, rendered by Maria Linfante, who possesses a delightful lyric soprano voice which she used with skill. Ferruccio F. Corradetti sang an aria from *La Forza del Destino*, compositions by Verdi and other classical writers. He possesses a good baritone voice of volume, and is a singer of experience. He received a deserved ovation.

Vittorio Trucco was an able assistant.

Rochester Philharmonic Opens Season

The Rochester Philharmonic Orchestra began its series of matinee concerts under the direction of Eugene Goossens. The program opened with the overture and chorale from *The Mastersingers*, and followed with Forest Murmurs

from Siegfried, the prelude to Act III of *Tristan and Isolde*, the Ride of the Valkyries from *The Valkyrie*, the overture and *Venusburg* music from Tannhauser, the funeral march from *The Twilight of the Gods*, and the *Huldigungsmarsch*. The soloist at the opening concert was Ethel Codd, dramatic soprano, formerly with the Rochester Opera Company, now the American Opera Company. Miss Codd received much of her training at the Eastman School of Music. Her appearance was in the nature of a homecoming. She sang *Elsa's Dream* from *Lohengrin*, *Hail, Hall of Song* from Tannhauser, and the *Love Death* from *Tristan and Isolde*. Soloist, conductor and orchestra were given hearty applause which was more than merited.

Edna Bishop Daniel Pupil in Program

Catherine Schofield, soprano, pupil of Edna Bishop Daniel, appeared in a program given by the Holt's Orchestra of Washington, D. C., in the First Baptist Church of that city recently. The program, which was a benefit concert for the church, was enthusiastically received, and many encore numbers were demanded.

Arthur Hackett-Granville in Opera and Concert

Arthur Hackett-Granville, tenor, left New York recently to sing the role of Aethelwold in *The King's Henchman*, is now on tour. Between performances the tenor will fulfill a number of concert engagements. He sang at the Biltmore Musicale on November 18, and is booked for appearances with the New York Oratorio Society, the Worcester Oratorio Society, and the Handel and Haydn Society of Boston. He will also sing in the Atwater-Kent Christmas program. In the spring, Mr. Hackett-Granville will tour the Pacific Coast, and will include among his engagements two appearances with the Los Angeles Symphony Orchestra and two programs at the Pittsburg, Kans., Music Festival.

Baltimore Invites Schenck

Elliott Schenck's *In a Withered Garden* will be performed by the Baltimore Symphony Orchestra, December 11, the following letter being self-explanatory:

Baltimore, Md., November 2, 1927.

My dear Mr. Schenck:

I am writing to ask if you will come in my box as the guest of the city, December 11, when Mr. Strube will conduct your symphonic poem. Hoping you can arrange to be with us, I am,

Very cordially yours,

(Signed) FREDERICK R. HUBER,

Municipal Director of Music.

PHYLLIS KRAEUTER

Violoncellist

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—N. Y. Sun.

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CHICAGO
DAILY TRIBUNE:

Sunday Music Includes Many Good Recitals

*Marie Morrissey Praised;
So Is Gabrilowitsch.*

BY EDWARD MOORE.

Marie Morrissey can claim the credit of having put on about as smart a program and having delivered it in about as smart a manner yesterday afternoon at the Studebaker as one is likely to hear in the course of a season or two. It means that she ranged far afield to find a list of songs that most people have not discovered and at the same time have merit.

Such a program is refreshing, the more so because Miss Morrissey sang it with an air of poise and distinction. There were moments of lyric excitement, it is true, when she allowed her fine contralto voice to harden its tone a bit, quite unnecessarily because she has plenty of voice without it. This was seldom, however. First hand witness can be borne on three Italian songs and later an English group where in addition to good singing there was good English.

THE CINCINNATI POST:

By Lillian Tyler Plogstetter

The soloist was Marie Morrissey, contralto, who sang two arias, "L'Annee en vain chasses l'annee," from Debussy's "L'Enfant Prodigue," and "Adieu, Forets," from Tschalkowsky's "Jeanne d'Arc."

Miss Morrissey is equipped with a luscious contralto, well-placed, excellent diction and a charming stage presence. She was received extremely well and is the type of singer that we should enjoy hearing in recital.

The same program will be repeated Saturday night.

CHICAGO
EVENING AMERICAN

BY HERMAN DEVRIES.

At the Studebaker a very successful recital by Mme. Marie Morrissey. Since I last heard Mme. Morrissey she has made tremendous strides in virtually every branch of her art, tonal and interpretative. The voice has acquired tang and brilliance in the upper register and added depth and warmth in the medium, besides greater solidity throughout its range. In the "Cimara Stornellata Marinara" it was the operatic rather than the recital artist we heard, so dramatic and searching was the vocal timbre. This group included the "Respighi Ploggia," a lovely thing, beautifully sung and remarkably accompanied by Morton Howard, songs by Tirindelli, Pierre and Rhene-Baton.

The program was composed of modern music and folk songs, of many nations, among the former a little heard group by Erich Wolff, and a new composition by Richard Hageman called "Grief," dedicated to the recitalist. There were encores and flowers enough to stock a shop. Incidentally Mme. Morrissey looked like a princess.

JOURNAL OF COMMERCE

By CLAUDIA CASSIDY.

Marie Morrissey in Concert

Marie Morrissey appeared in concert at the Studebaker yesterday afternoon, displaying a rich contralto of sympathetic quality, projected with fine understanding. A striking figure, garbed in glowing peach velvet, Miss Morrissey held her audience enchanted through a tastefully chosen program of songs, carried along unerringly by her beautiful voice, lucid diction and the dashingly effective accompaniments of Morton Howard at the piano. Outstanding were a group of German songs by Erich Wolff, Cimara's "Stornellata Marinara," and the desolation of Richard Hageman's "Grief," dedicated by the composer to Miss Morrissey and sung yesterday for the first time.

CINCINNATI,
ENQUIRER.

By William Smith Goldenburg.

Marie Morrissey, contralto, is making her first appearance as symphony soloist this week, although her singing is not unknown to Cincinnatians. She displayed a voice of pleasing quality and sound schooling. There is great warmth in the middle and upper compass which the two difficult arias that she had chosen to sing gave ample opportunities to reveal. The

CHICAGO
DAILY NEWS.

BY MAURICE ROSENFELD.

Marie Morrissey in Recital.

Marie Morrissey, soprano, at her recital at the Studebaker theater, put forth a list of songs, airs and folk tunes which showed a wide range of style and art.

She has a voice of rich quality. It is schooled artistically so that the modulations and inflections of the songs convey to her hearers their poetic meanings. Her singing of the "Stornellata Marinara," by Cimara; the "Ploggia," by Respighi, and "Portami Via," by Tirindelli, were admirably sung, with clear enunciation and with the fine emotional warmth. They are among the best of the new songs heard this season. Among the other numbers on her program was a new song, "Grief," by Richard Hageman.

Morton Howard served as accompanist most capably.

CHICAGO EVENING POST.

By Karleton Hackett.

Marie Morrissey
in Song Recital.

Mme. Morrissey had a program which covered a wide range and was interesting to read. What little I was able to hear was well sung. Her voice was rich in quality, of ample range and volume and used with intelligence. She sang with appreciation for the meaning of the songs and with variety of tone color to express the meaning of the words.

Morton Howard played the accompaniments well.

CHICAGO
DAILY JOURNAL,
CONCERT

By Eugene Stinson

Marie Morrissey

Marie Morrissey, that beautiful young American, now living in Chicago, who almost superfluously adds singing to her list of beguilements, gave her annual recital at the Studebaker yesterday.

Her style was fascinating, for, while effortless, it sparkled with an untiring shrewdness that left out of account no possible device whereby her admirably chosen program might be presented in full but delicate relief.

A fine sense of phrasing was matched with excellent diction and with genuine skill in the projection of sentences to reveal their particular significance without distorting the general line of her text. Chief evidence of her excellent judgment was her choice of Morton Howard, who was her accompanist in every sense of the word.

Morrissey's voice, which inclines to singleness of color, was nevertheless beautifully modulated. Her stage was filled with flowers.

HERALD AND EXAMINER

By GLENN DILLARD GUNN.

MARIE MORRISSEY, who sang at the Studebaker, is a delightful artist with the Irish gift of eloquence in the matter of texts in any language, with temperament, that capacity to make her own enthusiasm contagious, with lovely tone of true contralto richness and sympathy. The voice has grown in a few brief seasons to operatic dimensions. What an Amneris she would make with her statuesque beauty!

TIMES-STAR

NINA PUGH SMITH.

Miss Marie Morrissey, a charming person of lovely voice, was the soloist of the concert, who was much admired. Her two arias, the one from "L'Enfant Prodigue," the other "Adieu Forets," displayed tone qualities throughout the registers of finest texture. The voice is well colored, sympathetic and the singer's style is at once personal and adapted to the music she selected for these concerts. Miss Morrissey received a flattering tribute to her talent from audience and orchestra.

COMMERCIAL TRIBUNE,

By ROBERT AURA SMITH.

Miss Morrissey was very well liked at yesterday's concert. Her voice is rich and full, and its quality perhaps better suited to the Tschalkowsky aria than to Debussy. She was received with genuine warmth and recalled a number of times.

MANAGEMENT: LOUDON CHARLTON

BRUNSWICK RECORDS

CARNEGIE HALL, NEW YORK

NEW YORK CONCERTS

(Continued from page 12)

Schmuke dich, o liebe seele and Komm, Gott, Schopfer, Heiliger Geist, and Francesco Malipiero's La Cimarosiana, a group of five re-orchestrated pieces of the all but forgotten composer, Cimarosa.

Though Mr. Schönberg's transcriptions were given in New York in 1922 by Josef Stransky and the New York Philharmonic, they are too seldom heard. Whatever one may think of the modern's atonalistic endeavors, none can deny that his work on these organ preludes is an artistic achievement. Freely arranged for modern orchestra, though always close to the great spirit of their creator, these pieces stand head and shoulder over most of the other Bach transcriptions and deserve repeated performance.

Of La Cimarosiana, it would be interesting to know just how much re-orchestrating Malipiero has done. However, had he but selected and published these little sketches, it would stamp him as a musician with an enviable taste for the whimsically graceful tunes of eighteenth century Italy.

The audience at the concert made manifest their appreciation of this choice program and gave Mr. Koussevitzky and his orchestra a rousing welcome.

November 25

New York Symphony Orchestra: Yehudi Menuhin, Soloist

Two decided novelties were heard at the November 25 concert of the New York Symphony Orchestra at Carnegie Hall. The one was a new symphony by Adolf Busch, brother of the conductor, Fritz Busch; the other was the eleven-year-old violinist, Yehudi Menuhin. The symphony, composed quite recently and dedicated to Fritz Busch, was heard on this occasion for the first time anywhere. It proved to be a work of real importance, modern in parts, melodic throughout, finely scored, and interesting. The general trend of the work shows respect for traditional methods. Mr. Busch is no wild modernist, repudiating anything like a tune or a pleasant harmony. At the same time, the work is evidently a creation of our own day. The contrapuntal writing is pure and clear, but brings about some sharp and exceedingly impressive dissonances, especially in the fiery and stormy first movement. There is a delightful scherzo, full of bright good humor, and the whole work seems to breathe healthy inspiration. The one possible criticism of it would be a somewhat heavy scoring which at times covers the composer's beautiful melodies.

Yehudi Menuhin is already, at eleven years, a master violinist. He received his early training with Louis Persinger and is now studying with Enesco, so his teaching has been of the best. But even this could, of course, not account for his extraordinary performance of the Beethoven Concerto, which he played not only with amazing technical facility but with evident feeling for the musical and emotional content of the work. He was greeted with applause that amounted to an ovation.

In spite of the fact that such a sensational novelty was in the offing, the Busch Symphony was applauded at length. Mr. Busch, the conductor, had to bow for his brother as well as for himself, and the applause did not cease until the entire orchestra had risen to bow its thanks for the appreciation of its fine playing. Mr. Busch, the conductor, certainly lived up to his great reputation not only in his brother's work but in the Beethoven Concerto.

It was altogether a notable evening.

Dorothy Gordon

An audience composed largely of delighted children attended a charmingly presented recital in the Bijou Theater on November 25. Dorothy Gordon, a young singer of striking personality, gave a program in costume, representative of the folk lore of the country villages of England, Italy, Spain and Russia, and in the widely varied dialects and gesture of the quaint chansons, Miss Gordon was truly enchanting.

The Russian group of five short peasant sketches was arranged and translated by Kurt Schindler and Deems Taylor, and formed perhaps the most interesting part of an interesting concert.

"The Young People's Hour" as the recital is listed, far surpasses in its tenderness and appeal the limits usually prescribed by juvenile programs. A final group of negro melodies was concluded, at Miss Gordon's invitation, by the audience, both grown-ups and children joining in a rollicking chorus of Susanna Don't You Cry!

November 26

Harriet Eells

An appreciative audience greeted Harriet Eells, mezzo-soprano, at her Town Hall recital on November 26; among the auditors was Mme. Sembrich, teacher of the concert giver. Miss Eells has returned to the United States to join the American Opera Company this fall, after spending two seasons in Europe.

Her program was a bit unconventional in content—German lieder of Wolf and Brahms comprising the opening group; French lyrics by Fauré, Caplet and Grovlez the second group; numbers by Moussorgsky, sung in English, the third, and old-English folk songs the fourth.

Intelligence and artistic ability were attributes combining to make the recital the success that it was. The singer seemed equally at home in whatever field she essayed; her dramatic ability and operatic sense, as well as her musicianship, enabling her convincingly to interpret the somberness of tragedy and sorrow and the light-heartedness of humor and fancy. Good diction was another noteworthy feature of Miss Eells' singing, especially that of her French and English numbers. Her tonal quality is pleasing, and of considerable volume and purity. Kurt Ruhrseitz furnished able accompaniments.

The Heckscher Foundation Orchestra

The first of a series of concerts by the Heckscher Foundation Orchestra was given in the Children's Theater on November 26. Under the sympathetic baton of Isador Strassner seventy-five aspiring young musicians were guided through a program which included Handel's Concerto Grosso in D major, Dvorak's Songs My Mother Taught Me, and two movements from the symphony in G minor by Mozart.



Dubova

IRMA DUBOVA Soprano

From Russia comes Irma Dubova, whose powerful dramatic soprano voice has been hailed by the critics as one of particular and peculiar beauty.

In her Boston recital in Jordan Hall on November first last, Miss Dubova met with an unusual appreciation from her audience, receiving seven recalls. Her reception by the critics was equally flattering, as evidenced by the notices reprinted below.

Miss Irma Dubova, soprano, sang in Jordan Hall last evening. Russian songs had prominent place upon her program. There were also groups, respectively, of Italian, German, English songs. Miss Dubova was good to look upon, in her modern gown with long train.

Miss Dubova's voice is one of beauty and of considerable power. From her Russians she chose Gretchaninov, Moussorgsky, Rachmaninoff for last evening's songs. Somehow the moods of Gretchaninov seem to find an especial response from Miss Dubova. With the sadness of "Over the Steppe," with the gentleness of his "Lullaby," or the quietly brooding qualities of "The Night," she was particularly happy. The griefs and poignancies of "Sorrows of Spring" she shared with Rachmaninoff.

For her Italian songs Miss Dubova went for the most part to composers quoted and not infrequently sung. As for Miss Dubova's singing, let it be said that she succeeded admirably in inducing the mood of a distant past, in giving the feeling of centuries gone by.

From the Germans Miss Dubova sang a beautiful but little known song of Richard Strauss, "Ach Lieb, ich muss nun Scheiden." Max Reger's equally charming "Waldensamkeit," Brahms's three Gypsy songs, Opus 103. With Strauss and Reger Miss Dubova made

good effects, as she had done earlier in the more lyrical songs.

There remained a group of English songs. La Forge with "Before the Crucifix," MacDowell with "The Bluebell," Griffes with "Time Was, When I In Anguish Lay," Woodman with "Ashes of Roses" and Bealy with "Time, You Old Gypsy Man," contributed them. Songs of distinction the group contained. To them, in measure, Miss Dubova gave their proper due.—*Boston Transcript*.

She is blessed indeed with a fine voice, a large voice of warm, beautiful quality. . . . She uses it very well on the whole, sings with a smooth legato, and in Russian, with enunciation that sounds distinct. A large audience applauded Mme. Dubova warmly.—*Boston Herald*.

Miss Dubova is blessed with a big voice, of dramatic potentialities. She has learned to sing with restraint as well as with vigor, producing at will tones of agreeably lyric quality by contrast with the intensity and volume she uses at climaxes.

It was clear that Miss Dubova possesses the first essential for a concert singer, a fine voice.—*Boston Globe*.

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Piano

MAX ROSEN
Violin

HENRY COWELL
Composer-Pianist

These boys and girls seemed to have caught the spirit of the composer (and none-the-less of their leader) when playing Suppe's Light Cavalry Overture, for its performance showed a vigorousness and appreciation which was contagious. Young David Novick was heard in Rode's A minor concerto, and played with an emotion that would do credit to a much older artist. Frances Blaisdel translated Fährbach's dainty strains of the Shepherd's Morning Song through the medium of her flute; A. Aarons played a cello solo. Both these numbers were accompanied by Anna Strassner. Mr. Strassner's program notes on the lives of the composers were a very helpful feature to the uninitiated.

The two "castles in the air" which form the major part of the lighting paraphernalia, just in front of the stage, are most imaginative and suggestive on the part of the architect. Without a doubt they portray many a little dream these children have had of what the future holds for them in the musical world.

Boston Symphony Orchestra

The Boston Symphony Orchestra opened its Saturday series with a flourish at Carnegie Hall on November 26. The annual appearance of Serge Koussevitzky and his highly efficient organization is always one of the noteworthy events of the season, and it is usually marked by the introduction of something new.

This concert proved the rule, the novelty being the first New York performance of Martin's La Bague (The Tumult), briefly described as an Allegro for Orchestra. This piece does not fall into the ordinary classification of descriptive music, being rather a highly poetic conception of a personified Nature. Interesting use is made of two conflicting themes, one melodic and pensive, and the other dissonant, the confused voice of the storm rising to fury after a brief lull. It was very well received.

A good bit of showmanship was demonstrated in having this tumultuous selection followed by the dreamy music of Honegger's incidental music to d'Annunzio's Fedra, the Prelude to Act III.

Another novelty was Loeffler's Pagan Poem (after Virgil) for orchestra, piano, English horn, and three Trumpets obbligati. This was a tone poem in rather grandiose form, sometimes very effective and treated in thoroughly modern style. The composer was in attendance and was summoned to the concert platform to receive a genuine ovation.

The other numbers were good old program favorites, Haydn's Symphony in G major and Stravinsky's Orchestral Suite from the Ballet Petrouchka. This latter received the especial demonstration usually accorded such colorful orchestral tours de force.

Mr. Koussevitzky throughout was his usual dominant self showing throughout a fine appreciation of climax.

Yelly d'Aranyi

Yelly d'Aranyi played the violin masterfully at her first New York recital at Town Hall on November 26, and thus established for herself a place among violinists of the first rank. She has been in this country for a few weeks only; however, fame, both as an artist and as the grand-niece of the great Joachim, had preceded her. Town Hall was well filled by a good-sized audience, made up for the most part of discriminating musicians, many of whom crowded the reception room at the close of the program, eager to add verbal applause and to heap congratulations upon the young violinist.

Miss d'Aranyi's gifts are characterized by a masterful bow arm, which was especially in evidence in her strong, virile, convincing reading of the Bach chaconne in D minor, and in the elemental, almost cosmic, one might say, demands of the weird Tzigane, written by Ravel for the violinist; again in the Paganini Caprice, No. 23, and the Brahms-Joachim Hungarian Dances. Hers is a superlative technic, and her tone, pure and healthy whether delicate or full is always gripping.

Tartini's sonata in G minor, No. 2, opened the program and disclosed fine artistry. Into Mozart's concerto in D major, No. 5, she infused the real delicate Mozartian charm. Other numbers not already referred to were a bagatelle by Nicholas Gatty, which calls for muted strings, and Nana and Jota by de Falla-Kochanski, a delightful, whimsical piece which caught the immediate fancy of the listeners.

Flowers in abundance were presented to the artist, an added tribute to her delightful personality as well as to her artistic ability.

Ethel Hobday, at the piano, played sympathetic and reliable accompaniments.

N. Y. Philharmonic Orchestra

The New York Philharmonic Orchestra under the direction of Willem Mengelberg presented one of its student concerts at Carnegie Hall, November 26. If any students were present in the large audience and there undoubtedly were many, they, not to mention the others, spent a profitable evening, for the program played consisted of James P. Dunn's Overture on Negro themes, the Istar symphonic variations by d'Indy, Stravinsky's early Scherzo Fantastique, and Debussy's Iberia. Though it is quite right that the young musician be familiar with the older and standard works, it is equally desirable that he have at least a bowing acquaintance with some of these newer works. Debussy's lovely score in particular, especially when the authoritative Mr. Mengelberg is conducting them.

November 27

Frank Gittelson

A rainy Sunday afternoon and a charming theater are two components of an ideal setting for an enjoyable violin recital. And enjoyable is a fitting adjective for the appearance of Frank Gittelson at the Guild Theater on November 27. The opening number on the program, the John Ireland sonata in A minor, played in a very darkened auditorium, was effective in its artistic and dramatic interpretation by the violinist and Austin Conradi, pianist.

Saint-Saëns' concerto in B minor, which was programmed next, and for which Frank Bibb played the piano score, was compelling in its emotional intensity, clean cut phrases, and technical mastery. The final group was comprised of Dvorak-Kreisler's Slavonic Dance in G minor, Brahms-Joachim's Hungarian Dance in G minor, Sarasate's Malaguena, and Wieniawski's polonaise in A major. These

comparatively simple pieces, each so varied in character, were charming with a charm that might be likened to that of Amy Lowell's poems—each a picture, and an emotion within itself.

Mr. Gittelson is a member of the faculties of the Curtis Institute of Philadelphia and the Peabody Conservatory of Baltimore, and has appeared as soloist with a number of orchestras and in chamber music programs here and abroad. His debut was made in Berlin at the age of fifteen with the Blüthner Orchestra, Gabrilowitsch conducting.

Arcadie Birkenholz

Arcadie Birkenholz was one of the first artists to give a recital in Town Hall under the management of the National Broadcasting Artists' Bureau. The November 27 concert proved the violinist to be an artist of sensitive make-up and one who is particularly happy in the interpretation of music of Debussy and Ravel type. This is music which requires elusive and imaginative ability and in this Mr. Birkenholz seemed to achieve his greatest success. The sonata of Beethoven was given with reverence, and the Lalo symphony, the other exacting number of his program, had the necessary brilliance and exotic atmosphere. That he should have had such a large and enthusiastic audience is proof that concert artists who associate themselves with radio are not destined to a fatal ending as some believe.

Roxy Orchestra: Tamaki Miura, Soloist

From the time a little figure in a vivid red kimono, with coal-black hair dressed high in the Japanese fashion, patterned across the stage of the Roxy Theater to take her place as soloist with the orchestra at the Sunday morning concert, until she had repeated her encore, she held the vast audience quite securely in the palm of her tiny hand. The little figure was Tamaki Miura, "the incomparable Butterfly," and she made a big success in this appearance at Roxy's theater. Of course her aria was the Un Bel Di from Madame Butterfly, which she sang with appealing voice and dramatic fervor. The audience liked Miura and recalled her innumerable times. She responded with a song of her own, a little Japanese children's song, which was delightful—so delightful, in fact, that Mme. Miura had to repeat it. The orchestra, under Mr. Rapee, furnished a musical accompaniment that was well nigh perfect, never blurring the voice of the singer.

In its own contributions to the program, the orchestra was likewise fine. The selections ranged from the overture to The Bartered Bride, Smetana, through waltzes from Strauss' Die Fledermaus, the Polovetzian Dances from Prince Igor, by Borodin, brilliantly rendered, and the Sicilian Vespers overture by Verdi.

These concerts are being largely attended and, judging from the excellence of the offerings on Sunday, it is not surprising.

Paul Althouse

Paul Althouse was chosen to inaugurate the new Pythian Temple auditorium on November 27, and this festive occasion marked the former Metropolitan Opera tenor's first song recital in New York, although several years ago he and Arthur Middleton were heard in a joint concert. After hearing this young artist on Sunday the first feeling was that he should be heard here more frequently. Since his Metropolitan Opera days Mr. Althouse has grown remarkably in voice and interpretation. He has taken on a richness of tone, with fine ringing top notes that are well produced. He sings well, mightily well. He fares admirably with songs of a dramatic nature, and he does likewise with delicate legato ones. Mr. Althouse is a skilled interpreter, a large part of his listeners' pleasure coming from an almost perfect diction. It is good to hear a voice of agreeable quality, produced well and colored by the changing moods; it is also doubly enjoyable to understand the text. One

always does with this singer. Mr. Althouse was enthusiastically received by the capacity audience, one that filled the auditorium (seating about 1300 persons) from pit to dome. At the end he was called upon for three or four encores, which were given in the tenor's genial manner.

The program opened with Water Parted, from Artaxerxes, by Arne, and followed with Sommi Dei, from Radamisto, by Handel. Then came two short German groups, the most favored being Ihre Stimme, Schumann; In Meiner Heimat, Trunk and Nichts by Strauss. The French group was especially well done and the final English group closed with Hail and Farewell, a beautiful song by the late Harry Osgood. Chas. Baker furnished fine support for Mr. Althouse at the piano.

Again it can be said, Paul Althouse has grown tremendously in his art since heard here and it is to be hoped that his next appearance will not be far away.

Geraldine Farrar

Geraldine Farrar was at one time the most popular of the Metropolitan Opera Company's singers of the fair sex. When she left the operatic stage some five years ago her loss was keenly felt. And with the coming and going of

(Continued on page 22)

ALEXANDER BRACHOCKI
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Woman's Symphony Orchestra of Chicago—Feb. 5
ETHEL LEGINSKA—Conductor

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A voice of lovely quality and of unusually wide range. . . . She phrases with distinction and her interpretations were temperamental and intelligent.—Herman Devries, Chicago Evening American.

A soprano voice of exquisite quality and color. . . . Maurice Rosenfeld, Chicago Daily News.

Mrs. Newcomb sings with entire ease and has a soprano of uniformly pleasing quality and considerable power and range.—Grand Rapids Herald.

Esther Lundy Newcomb is hereby heralded as one of the most delightful and charming artists ever heard here, barring none.—Williamsport (Pa.) Gazette and Bulletin.

Mrs. Newcomb's voice, a soprano of rare timbre, though ample in power, is appealing in its sweetness, and of beautifully even register.—Battle Creek (Mich.) Moon-Journal.

Charm, personality and a wonderful voice promised to carry Mrs. Newcomb far in her singing. She gave to all her songs an atmosphere and interpretation that was unusual.—Fort Wayne (Ind.) News-Sentinel.

Esther Lundy Newcomb has sung with great success throughout the country.

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NEW YORK CONCERTS

(Continued from page 21)

singers at the opera house one frequently hears it declared: "there will never be another Farrar." Those who were fortunate enough to gain admittance to Carnegie Hall on November 27 must have realized one thing most poignantly: Farrar still holds the heart strings of countless music lovers in New York.

The old hall probably never has held a larger or more enthusiastic gathering. It was an audience that came to give the beautiful singer a royal welcome back, and in this it was unashamed to give vent to its deep emotion. When the lovely Farrar walked out quickly on the stage, a vision in a silver gown that quite matched her hair, the audience jumped up on its feet and remained standing for several minutes, applauding and cheering the singer, with not a few waving programs at the dazzling figure that was kept bowing on the stage. Farrar by this time knew that she was with those who had missed her in recent years. They were still faithful to her in the midst of the fast moving tide of time.

Miss Farrar chose a program that was made up mostly of songs of a lyric nature, with nothing of the operatic. And during the course of the afternoon, although there were cries for Tosca from the topmost part of the house, she did not sing any of her familiar arias. Evidently it is true that Farrar has put opera behind her now, devoting her future work to concert alone. In her manner of singing Miss Farrar has improved considerably. She sings with great care and thought. There is none of the old way of reaching for a top note. To be sure, in places the voice is a little worn, but there is so much else to delight that this is quite forgotten in the utter joy of hearing this popular artist again. Her facial play, the flash of an eye or the graceful gesture of a hand catches one's fancy and holds interest to the last. Farrar is Farrar! She is unique in herself! As long as she is able to gladden the eye with her beauty, which is still (we rather dislike using the word "still" in Farrar's case as she is only in her prime) fresh and vibrant, despite her silvery hair, and is able to give of her interpretative art, what matters about the voice. On this occasion, however, she revealed that warm, beautiful middle quality of her voice while the upper part was generally produced with effectiveness.

Miss Farrar opened with Handel's Puppelle Sdegnose, which was not among her best numbers owing to nervousness; but she improved as her program progressed. The Ich liebe dich by Beethoven, beautifully done, brought an ovation. Ovarions, by the way, were frequent. In the German group which followed, the singer did some of her best singing. The Schumann Loreley might well have been repeated; also the Wohin by Schubert and the O Danke Nicht by Franz. The Loewe Ballade was a happy choice for a closing number.

The program included the Mozart aria from Nozze di Figaro, and the French group brought a charming song about a fan, which Miss Farrar deftly illustrated with one. Ouvre tes yeux bleus was exquisitely sung and brought encores anew. The English group followed and at its end, wrapped in her chinchilla coat, Miss Farrar re-appeared, smiling and happy, to make a little speech of thanks in which she concluded by saying she thought there was still a demand for her. Claude Gonvierre was Miss Farrar's able accompanist and also achieved success with her solos.

Musical Forum

Kurt Schindler, director and founder of the Musical Forum of New York, gave his second of the series of seven subscription concerts on Sunday, November 27, in the Guild Theater. The large gathering of highly cultured and musical people who constituted the audience manifested a keen delight in the unusual offerings.

The concert was preceded by a short talk by Mr. Schindler who told the audience in a sincere and unaffected manner some interesting things about Rimsky-Korsakoff, who until a few years ago was known in America mainly through his orchestral works and mostly by his Scheherazade and Caprice Espagnole. Mr. Schindler divided the life of Rimsky-Korsakoff into three periods recognizable by the advance in his compositions; he also stated that of his fourteen operas, at least four should be made known to American audiences. They are Sadko, The Lost City of Kitej, Czar Sultan and The Czar's Bride. The Snow-maiden and Le Coque d'Or have already been heard in this country, the latter, however, only as a pantomime. Mr. Schindler then proceeded to give excerpts from some of the unknown works of the great Russian master, in which he was ably assisted by two Russian singers, Maria Kurenko, soprano, who made a fine impression, and Ivan Dneprof, tenor, who has one of those Russian tenor voices with an enormous range. Both singers sang the music so well, aided by effective facial expression, that, although they sang in Russian, the audience caught clearly the meaning of the ideas expressed.

Mr. Schindler played the accompaniments artistically and with great musicianship, enhancing the fine work of the

singers and bringing out all the subtleties of the music. Mr. Dneprof was heard in solos from Sadko and A Night in May. Madame Kurenko sang Arias from Sadko, Christmas Eve and The Czar's Bride, while both singers appeared in duets from Sadko and Czar Sultan.

Princess de Broglie

Marie Aussenac, the Princess de Broglie, was heard in a first New York piano recital by an audience quite filling the Gallo Theater on November 27. Light and murmuring pieces such as the Ravel Jeux d'Eaux were given especial touch and interpretation, contrasting finely with the thunderous Campanella, modernized by Busoni. The latter was an ear-filling bell-clanging, along with the tinkles one associates with the modern Belgian carillons, and in it the fair Princess attained big climaxes.

That she knows how to play Chopin was evident in studies by that composer, as well as in his B minor sonata; here was poetry in pianistic utterance, along with the ad libitum rhythmic periods associated with that composer. A very effective performance was the brilliant Chromatic Study by Saint-Saëns. Hearty applause punctuated her offerings, so that she had to add encores after receiving the tribute of many beautiful autumnal blooms.

Capitol Theater Orchestra: Mischa Weisbord, Soloist

Sunday's hour of music at the Capitol Theater was a strange blending of music and personalities. The hour was to have been shared between the orchestra and Moriz Rosenthal. Perverse circumstances produced an injured hand for Mr. Rosenthal, and he was introduced to the audience from the box where he sat to enjoy the work of the young, sensitive Mischa Weisbord, violinist, who came to the front in the emergency; Mr. Rosenthal will appear at the Capitol two weeks hence. The program was made up of Fingal's Cave, Mendelssohn; two intermezzi from the Jewels of the Madonna, and Massenet's Neapolitan suite. Mr. Weisbord played the Vieuxtemps fifth concerto for violin and orchestra, and Sarasate's Zigeunerweisen, both done remarkably well, with broad and deep tone and much feeling. The orchestra, under Mendoza, played with its usual verve and color. These concerts are popular and have made a place for themselves in Manhattan's Sunday morning scheme of things.

Vatican Choir

Lovers of ecclesiastic choral singing received a real thrill when the Roman Polyphonic Singers, better known as the Vatican Choir, made their initial appearance of this season before a New York audience at the Metropolitan Opera House on Sunday, November 27. The audience was very large, including many standees, and was very enthusiastic. The stage was set with the first scene of the opera La Tosca, which is, as readers will recall, a church with an altar filling the center of the back; it was altogether appropriate for the performance of the Vatican singers. Into this scene the singers made their entrance in procession, clad in red and white vestments, preceded by two flags; and this entrance made an immediate impression on the audience and showed excellent judgment on the part of their director. After having formed in their proper position, they greeted the audience with an "America Aviva" which was at once electrifying and impressive.

Monsignor Raffaele Casimiro Casimiri, the conductor of the singers, gives one the impression of being a thorough student of his art, and it is very evident that he is an expert in handling a body of singers. The choir is well trained vocally as well as musically, and the boys as well as the men produced a pleasantly rounded tone and color well suited to the sacred and difficult music which they so ably interpreted. Throughout the evening every attack was perfect and the precision and balance was extraordinarily fine. It would be futile to attempt to mention separately all of the various pieces which the choir sang, but a few, owing to their musical content, made a deeper impression than others, and the names deserve to be recalled to memory if only because of the fact that so little of this music and so few of these composers are really known to American music lovers. Among these is the Laudate Dominum by Palestrina, a beautiful piece by this great master of polyphony, who has justly been called the founder of polyphonic church music. This was sung with exquisite finish and showed immediately the extraordinarily fine technical command of the choir and of its eminent director. The Ave Maria by Josquinus Pratensis was sung with a shading that was really marvellous and awe-inspiring. Going from the very faintest pianissimo to an almost orchestral fortissimo, it seemed as if the very summit of perfect choral singing had been reached here, but every succeeding number proved to be a further increase over this. One of the most beautiful numbers was the Innocentes by Marenzio which began with a pianissimo that was unbelievably soft yet could be heard distinctly. It was most unusual. The voices seemed to come out of nothing. The Ave Maria by Victoria elicited such applause from the audience that Monsignor Casimiri was forced to repeat it.

The same was the case with the following number, the Exultate Deo by Palestrina. It is really difficult to find enough adjectives in the English language to describe adequately the magnificent work of these extraordinary singers. Orlando Lasso's Velociter exaudi me for five voices is a beautifully constructed piece of most exquisite polyphony backed by very effective harmonies. It was grandly sung. The Tenebrae factae sunt by Victoria for four male voices proved a decided contrast, and the devotional expression of the men in this was absolutely sublime. The last number on the program, which was no less than the Credo from the celebrated Missa Papae Marcelli by Palestrina, was without doubt the climax of climaxes of this extraordinary concert. Tone production, shading, attack and perfect maintenance of pitch were the outstanding features. The performance of the Credo produced a most pronounced effect upon the audience, which sat spellbound, breaking out into a very cyclone of applause which forced Monsignor Casimiri to repeat it from the Et in Spiritum Sanctum Dominum. With the same greeting with which the singers had begun the concert, they also finished it and the whole seemed like a grand and solemn service in one of the great churches in Rome.

Dudley Buck Pupils' Recital

The eight young people who call themselves the Dudley Buck singers made a fine impression at their recital in the John Golden Theater, November 27. The program was delightful and that in these days of ennui becomes more and more necessary. Informally arranged on the stage of the little theater, the singers presented old English madrigals, Mozart trios, ancient French music and modern choral works, the words of which were distributed throughout the audience. Yet there was more to the concert than an interesting program, pleasing settings, and good diction. The Dudley Buck singers know how to sing. All have well trained, beautifully fresh voices. Could there be anything more charming for instance than Alma Milstead's quaint English solo, Keep Your Distance. Such things as the madrigals deserve more than the usual attention these days inasmuch as the public is showing such a decided interest in them. The modern pieces on the program likewise proved fascinating, particularly Delius' On Craig Ddu. Certainly Mr. Buck is to be congratulated upon the success of so capable a group as the Dudley Buck singers.

Amato Teaches Indian Chief

The role of opera star is not the only one by which Pasquale Amato is known. An extract from the Hollywood Citizen tells of another, or, in reality, two others—film actor and idolized pedagogue. The article runs: "Signor Pasquale Amato, of the Metropolitan Grand Opera Company, has made a new discovery in a Hollywood Indian baritone, Chief Yowlache, who in turn has found a new idol in Amato. The noted Grand Opera star and the Indian singer have become greatly interested in each other through their associations the past few weeks with Amato coaching Yowlache in his voice studies. Because Warner Brothers found their ideal Napoleon for a historic picture in Amato, the singer cancelled concert dates to accept the offer."

It is not an easy matter to find a Napoleon in this modern day, but having found him, were he a singer, it might be a difficult task to persuade him to cancel engagements to don the grease paint and permit a cameraman to do his work.

The fall has been a busy one for this eminent Italian singer. He was with the San Francisco Opera Company from September 10 to October 2, and was with the Los Angeles Opera Company and in Hollywood from October 3 to November 6. The week of November 10 was devoted to teaching in New York City, and was followed by a trip to Florida to fulfill concert engagements. On November 29 Amato sang in Bridgeport, Conn., and he is scheduled for recitals at Greenwich, Conn., on December 3, and at the Bellevue-Stratford Hotel, Philadelphia, on December 19.

Sousa to Head Band Contests

Lieut. Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May of 1928 at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the Union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, head of the School of Music of the University of Michigan and a member of the Teachers College of Columbia University, who is chairman of the Committee on Instrumental Affairs of the National Music Supervisors.

This year 300 organizations contested and a high standard of musical training was manifest. Associated with Commander Sousa on the advisory committee will be Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the United States Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

OBITUARY

KARL FUTTERER

LUDWIGSHAFEN.—Karl Futterer, one of the most esteemed Swiss composers since the death of Hermann Suter a year ago, has died here. He was professor of the Mannheim-Ludwigshafen High School of Music and author of numerous orchestral works and operas; among the latter Don Gil is of the Green Trousers, which Walter Braunfels has also set to music, after an old Spanish comedy.

JULIUS S. MARVIN

Julius Seneca Marvin, husband of Louise Riesberg Marvin of Buffalo (she is the representative of MUSICAL COURIER), and brother-in-law of F. W. Riesberg, of this magazine, died suddenly in Buffalo, November 28. The widow and two married children survive. Interment was in the family plot in Norwich, N. Y.



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Young Chilean Baritone in Demand

One of La Scala's leading baritones, Carlo Morelli (Carlo Zanelli), was born in Chile and was an officer of the Chilean navy. He is a graduate of the department of civil engineering of the University of Michigan (1919) and sang while there in many of the university entertainments. He went to Italy to finish his vocal studies and begin an operatic career.

After singing in many of the principal theaters of Europe, he was engaged for the La Scala of Milan and has been



CARLO MORELLI

singing there for the past three seasons. He has been heard in nine different principal baritone roles, being the first to sing the role of Kovanchina in Italy, and he created the role of Masino, in the Opera Madame De Chantant. He has received much praise from both press and public, having been proclaimed an artist of rare ability. During the four years of his operatic career he has sung successfully in twenty-six principal roles.

Morelli has been engaged to sing the role of Barnaba in Gioconda for the official season at the Teatro Comunale of Bologna, and after that goes to the Teatro Reale of Cairo, Egypt, for the grand season, where he will sing the role of Fannuel in Nerone (the first production of that opera in Egypt) and he will also be heard in Aida, Monteverdi's Orfeo, and Barnaba in Gioconda. At the end of April he will join the Ottavio Scotto forces at the Colon of Buenos Aires.

Morelli has made many friends in the artistic world. His voice is one of unusual quality, his artistic temperament unquestionable, and his personality magnetic. A brilliant future is in store for this young and talented artist.

Harmati to Conduct in Paris

(Continued from page 5)

Sowerby, Emerson Whithorne, George Gershwin, Henry S. Gilbert, Daniel Gregory Mason, Burlingame Hill, Charles T. Griffes, Aaron Copland, Edward MacDowell, Converse, Harmati, Stillman-Kelley. Mr. Harmati says he will probably select a program made up entirely of works by composers born in America, or composers who have made their entire careers here, such as Harmati himself.

Harmati has written three string quartets, one of them winning the Philadelphia Chamber Music Society Prize (it is to be played this winter in New York by the Gordon String Quartet); three large orchestra works, one of which won the Pulitzer Prize in 1922, and a number of smaller compositions.

The press of Frankfurt where Harmati conducted last summer, received him with warm appreciation, the General Anzeiger saying, among other things, that the orchestra under his direction put its whole energy into a splendid achievement, and that the composers had cause to thank Harmati; the Frankfurter Zeitung calls Harmati "an able orchestra leader." Other papers also commended him.

During his few years in Omaha, Harmati has built up the orchestra and has been acclaimed both by press and public. His season this year opened on November 10. The Omaha papers are enthusiastic about this concert. The World Herald says that in its fourth year the Omaha Symphony Orchestra shows great progress and development under its talented leader. "The mood of the audience was most genial and responsive, applause being given to the musicians as they came upon the stage and an immense outburst to Mr. Harmati. Many times during the evening did the enthusiasm extend into ovations." The same paper speaks of the splendid unity of the orchestra's playing.

The Omaha Bee News says that the concert was an inspiring event. The same paper states: "The opening of the Symphony Orchestra presages a brilliant year for lovers of music. To those who have worked for an Omaha Symphony Orchestra, this fourth season's opening must have been something of a triumph. It takes little memory to recall the first opening when the symphony orchestra was quite frankly an experiment. These music lovers have seen the symphony grow to a recognized institution, and the constantly increasing audience has supported their contention that Omaha both appreciates and will pay to hear music commonly dubbed highbrow." The program included Bizet's



PAUL ALTHOUSE.

tenor, whose first New York recital took place at the new Pythian Temple on Sunday afternoon last before an audience of 1300 persons. Mr. Althouse was cordially received, and justly so for he was in excellent voice and gave a program that offered much to please the connoisseur as well as the lay musician. (Photo © Underwood & Underwood)

overture Patrie, Henry Eicheim's Oriental Sketches, Dvorak's Slavonic Dance and Tchaikowsky's Fourth Symphony. The soloist was Frances Nash, who appeared for the third time as soloist with the orchestra and shared in the ovation.

Five songs by Harmati were selected at the competition conducted by Mrs. and Mrs. David Mannes for a collection of children's songs to be published by Harcourt & Brace. Harmati is now at work on a chamber music work and an orchestra composition.

A Moriz Rosenthal Postponement

Moriz Rosenthal was widely advertised as the soloist of the Capitol Theater Symphony concert last Sunday morning, but owing to a swollen thumb he could not keep the engagement. A large audience had assembled in the hope of hearing the great pianist, and much disappointment ensued over his enforced absence from the stage. Rosenthal's injury is slight, however, and will in no wise affect his ability to keep his other dates in the near future.

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LOS ANGELES SHOWS INTEREST IN PEDRO SANJUAN'S COMING

Philharmonic Orchestra Renews Invitation Made by Rothwell, and Noted Spanish Composer—Conductor Starts for California—His Assistant Assumes Charge of the Havana Philharmonic Orchestra in His Absence—His Own Compositions to Appear on Program

No one can deny that to be asked to conduct guest appearances with a well known orchestra is a signal honor. This honor has been conferred on Pedro Sanjuan, conductor of the Havana Philharmonic Orchestra, who founded the society. He was invited by the late Walter Henry Rothwell to come all the way from Havana to Los Angeles to conduct several performances with the Los Angeles Philharmonic Orchestra. After the death of Mr. Rothwell the board of directors of the Los Angeles Philharmonic insisted that Mr. Sanjuan come anyway, and so the early part of November the Spanish conductor arrived on the Coast to fulfill this engagement, reports of which will be published later. On his way west the artist visited the MUSICAL COURIER offices and in his genial, cordial way told a few interesting facts as to his work in Havana.

"Four years ago," said Mr. Sanjuan, "with the help of some public spirited residents in Havana I organized an orchestra of recognized standards and have conducted it with success ever since. Our programs have listed the best of the standard classics, one of the outstanding performances being Beethoven's Ninth Symphony. It was not merely a question of forming the orchestral body and giving the concerts," mused the conductor pensively as if recalling the days of struggle, "but of actually making a public to come to the concerts; up to that time there had been no orchestra in Havana and it was a question of selling the public. Today our public understands not only the classics but also music of Debussy, Honegger, Faure, Ravel, De Falla and Turina."

"I believe you also compose, Mr. Sanjuan?"

"I have done quite a bit of composing. My early training in this field was acquired with Joaquin Turina, and during my association with the Military Band of the Madrid Royal Regiment I composed *Afrodita*, which has been played by the Madrid Philharmonic Orchestra. The other works of which I am especially proud is my *Rondo Fantastico*, *Campesina* and *Castilla*, which is in three movements. In this work no concrete program has been followed. The images called forth by my memory of the vast Castilian plains

move freely in the three musical sketches. Of all the themes of this composition only one, much simplified, is genuinely popular; the rest, though popular in their aspect, are original. The subject of this work lies in the character of the barren Castilian wilderness and in the spiritual grandeur of Castilla. My thought has been of the plain and of its dweller, the peasant who conceals a wealth of poetry under a rugged appearance. That 'sun-baked land,' as a poet termed it, offers vistas of unsurpassed beauty. . . . It was under the spell of my recollections of this bewitching land that I first conceived the three sketches of Castilla."

In speaking of this very composition, Mr. Sanjuan showed us some notices that eminent critics had given the work, and



PEDRO SANJUAN,
conductor of the Havana Philharmonic Orchestra.

it is interesting to note what Manuel Aznar, in the *Diario de la Marina*, said: "Castilla in its full length has maintained with success a sensation of ruggedness characteristic to the country of Castilla. There is not a single sensual moment, for all sensual elements have been wisely eliminated. This is a rare achievement and accredits the talent of Sanjuan and reveals him as one of the most interesting young musicians of Spain. Castilla is in my opinion . . . an important step to even greater achievements. It has pages of permanent value. To have tried to express in music Castilian landscape is a great undertaking; to have emerged so triumphantly as Sanjuan has done in the first movement, *Panorama*, permits him to pass the threshold of the world of the noted."

Mr. Sanjuan planned to give both his *Campesina* and *Castilla* on his first program in Los Angeles and is anticipating an all Spanish program to be given later and which is now in preparation. He is remaining in the United States until January, during which time his assistant is conducting the orchestral concerts in Havana which continue all the year round, and Mr. Sanjuan proudly boasts that his orchestra comprises eighty men.

Nina Morgana Triumphs in San Francisco

Alice Seckles, of San Francisco, telegraphed as follows after Nina Morgana's recent appearance in that city: "Nina Morgana triumphed at my musicale November 21. She captivated her audience with her exquisite voice, and her personality won every heart. Cannot tell in a telegram how complete her success was. Alexander Fried in *Chronicle* states in headline, 'Nina Morgana Scores in Recital. Noted Coloratura Delights Large Audience with her Superb Singing.' Redfern Mason says in the *Examiner*, 'Opera Star is Delight to Hearers. Nina Morgana displays Great Charm

and Beauty.' The *Bulletin* says, 'Nina Morgana has a pure and delightfully lyric voice of great flexibility. She showed extraordinary agility and suavity in her tone.' The *Call* and *Post* reads, 'Nina Morgana sang varied program which brought her enthusiastic applause. Large bouquets and encores.'

TRANSATLANTIC TRAVELERS

(Continued from page 5)

his company, this duty was no task, she said. She spent in preparatory work, with appearances in the French provinces. Her season begins with the National Opera Company, Washington, then the Metropolitan, and ends with the National Opera toward the close of the season.

Schelling and Rosenthal played for the chess championship of the Atlantic Ocean all the way across, but their tournament came out a tie. Schelling brought home his completed new work, *Morocco*, a symphony in four movements. He had it almost finished before sailing, but lost the manuscript and had to write it all over again from memory. Any changes he made he hopes are for the better, he said. The work was inspired by his trip to Morocco last year and visit with Pasha Marakech. He has some surprises for the New York Philharmonic children's concerts, he said, including music to be played on a pochette, which is a combination walking stick and violin such as dancing masters used two centuries ago. He found an old pochette in a shop in Geneva and bought it for a Christmas present for his friend, Kreisler.

Rosenthal returned from a six months' vacation spent in Vienna, Switzerland and Paris, to open his season in New York over the radio, then concerts in Philadelphia, Chicago, Denver and Canada.

Lemare made the round trip on the *Majestic*, going to the Isle of Wight to visit his eighty-seven year old father, then hurrying back to open his year's work as organist at Memorial Auditorium, Chattanooga, Tenn. While in New York he arranged for the publication of his book, *Organs I Have Met*.

Grace Mitchell was another *Majestic* passenger; also Felix Grzywna, violinist; Onni Gabriel, Albert A. Saloranta and Louis Dreyfuss, music publisher, returned from London.

Alexander Tansman, composer, arrived on his first trip here, aboard the *Arabic*.

The Roman Polyphonic Society, or Vatican Choir, directed by the Rt. Rev. Mons. Raffaele C. Casimiri, arrived on the French liner *Paris*. The choir members were anxious to have everybody understand that this is their second visit, and their only previous visit was eight years ago. They are being confused with some other choir, it seems.

The Cunard liner *Mauretania* brought in Marguerite d'Alvarez, returning from concerts in Germany, London and the English, Irish and Scotch provinces. In Germany she studied the language and will sing German songs this year, she said. She discovered new music in the English weaving towns, made by the clatter of the wooden shoes of girls and boys hurrying over pavements to their work in the mills. She is going to try and have the rhythm of the footsteps incorporated in a musical work, she said. Her season's work will take her to the Pacific Coast and Mexico.

Frances Berkova, violinist, arrived on the *Mauretania* from a concert tour of Holland. One reason for hurrying home, she told reporters, was that a Dutch nobleman was trying to marry her. Another reason was that she opens her season with the St. Louis Symphony Orchestra on January 15, then the San Francisco and Los Angeles orchestras and concerts.

Harriet McConnell was a passenger on the incoming United States liner *President Harding*. She had planned to arrive unnoticed, and had her name kept off the passenger list—but there she was, right on deck and all smiles. It doesn't really matter, anyway, if her arrival is announced, she said. On the voyage she sat at the table reserved for Ambassador Schurman, who was on his way home from Germany for the Christmas holidays. In February she returns to Milan, then plans a tour of South America.

Dr. Carl Gives Judas Maccabaeus

The First Presbyterian Church gave its regular monthly oratorio evening on November 27, the musical offering on this occasion being Handel's *Judas Maccabaeus*. The director and organist of course was Dr. William C. Carl, and the soloists were those of the church: Grace Kerns, Amy Ellerman, Ernest Davis and Edgar Schofield. Dr. Carl's motet choir has so often been praised in these columns that it is impossible to find anything to add to what has already been said. The choir presents music of the best with perfect taste and perfect tone. It sings without any direction beyond what Dr. Carl can give it while playing the organ accompaniment, yet the precision of attack, the shading, the gradual rising to a fortissimo, and the gradual dying away to the lightest pianissimo, are all accomplished with excellent effect, and the music is sung with a vigor or a delicacy, as the case may be, that calls only for the highest terms of commendation. It is a fine choir and its singing is enhanced by the occasional solo numbers of the artists employed by the church for this purpose. Dr. Carl is fortunate in having such admirable forces under his command—and they no less fortunate in having so capable a commander.

Zerffi Studio Notes

Dorothy Smith, soprano, recently appeared as soloist at a concert given by the Mason City Women's Club of Mason City, Iowa. Martha Loederer has just returned from a tour of Massachusetts, having been engaged as soloist with the Finnish dancer, Vuorisola, ballet master of the Helsingfors Opera. Anita Bancroft, who is studying with Mr. Zerffi at the New England Conservatory of Music, recently gave a successful program over station WNAC (Boston).

Shavitch Records for the Victor

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, was in New York for several days last week making records for the Victor Talking Machine Company. Mr. Shavitch conducted the New York Philharmonic Orchestra, and among the compositions recorded were two symphonic works, *Campo and Isla de Los Ceibos*, by Eduardo Fabiani, the noted Uruguayan composer. Both these works received their premiere by Mr. Shavitch in Montevideo.

"SHURA

CHERKASSKY

was placed in the Philharmonic series as a substitute for Josef Hofmann, who was forced to cancel his date. —*New Orleans States*.
"He is still a boy in years, but musically he appears to be well-nigh as old as music itself." —*New Orleans Public Ledger*.
"None but a genius could play so." —*Boston Herald*.
"Every seat was sold, many buying standing room." —*Baltimore News*.



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BOSTON

THE KING'S HENCHMAN

BOSTON.—After a long wait, Boston finally was given an opportunity to see and hear *The King's Henchman*, native opera from the gifted pens of Deems Taylor and Edna St. Vincent Millay. An admirably balanced company presented this work through the week of November 14 at the Tremont Theater. A large audience representative of musical and social Boston was on hand for the opening, and gave the opera an auspicious send-off. No attempt will be made here to enlarge on the fruits resulting from this fortunate collaboration of such richly endowed creative talents as Mr. Taylor and Miss Millay. Readers of the *MUSICAL COURIER* were made acquainted with the virtues of their work after its premiere at the Metropolitan Opera House last season. Suffice to say that the altogether admirable casts headed by Marie Sundelius, Rafaelo Diaz and Richard Hale for half the performances, and by Frances Peralta, Arthur Hackett and Henry Scott, for the remaining presentations, were wholly adequate to the demands made on their vocal and interpretative powers by the text and music. The chorus acquitted itself creditably and the orchestra, aside from an occasional tendency to lay on and spare not in the brass, played with precision and spirit under the capable leadership of Mr. Samoussoud.

BOSTON SYMPHONY ORCHESTRA

Returning from a brilliantly successful western trip, the Boston Symphony Orchestra resumed its regular series of concerts at home with the program of November 11-12, in Symphony Hall. Enthusiastic applause, long sustained, greeted Mr. Koussevitzky's entrance. For his opening number the Russian leader presented for the first time in this country Malipiero's *Cimaraosiana*, a group of five orchestral pieces by Cimaraosa, skillfully reorchestrated in a manner to reveal the inherent grace of Cimaraosa's smooth-flying Italianate melody, without violating the innocence of this ingratiating music with sophisticated harmonies. The composition was vigorously applauded. For a symphony Mr. Koussevitzky played the fifth of Sibelius, an impassioned, soul-searching work, virile and heroic in the familiar manner of this truly individual Finnish genius. The Russian conductor gave it a stirring performance. A spectacular feature of the program was Mr. Koussevitzky's brilliant projection of the fiendish delight and diabolical sensuality that Liszt wrote into his *Mephisto waltz*. The program was brought to a close with an admirably musical performance of Brahms' variation on a theme of Haydn.

DOROTHY GEORGE

Dorothy George, mezzo-soprano from the studio of Arthur Wilson, gave her annual recital in this city at Jordan Hall, with Reginald Boardman as a sympathetic and tasteful accompanist. These recitals of Miss George have come to be an event in Boston, and with abundant reason. To begin with, her programs invariably list novel items of merit, and reflect a rare degree of musical discrimination. Thus, she opened this last concert with a group of five unacknowledged items from Balakireff, Peterson-Berger, Sinding, Sibelius and Sachnoffsky. Then came a group of lieder out of Schubert, followed by Stravinsky's *Trois Petites Chansons*. A group of four French songs by Chausson and Fauré, and five songs in English by Fisher, Anson, Warlock, Poston and Watts brought her interesting list to a close.

To return to Miss George's virtues as an artist, perhaps the outstanding element of her art is the uncommon intelligence that she brings to song interpretation. A thorough-going musician, her singing is stamped by unflinching taste and a fine command of styles. She has achieved a high degree of vocal ease and commands a beautiful legato. Her diction is always clear, her versatility as an interpreter is noteworthy. Given these qualities, Miss George can afford to be completely unselfconscious of the mechanics of singing and to abandon herself with impunity to the emotional significance of text and music. Her audience, a large one, was enthusiastic from first to last.

FREDERIC TILLOTSON

Frederic Tillotson, the pianist, gave his annual Boston recital in Jordan Hall with a program which included Debussy's group of six pieces that the French composer named *Children's Corner*, Liszt's exacting transcription of Paganini's *La Campanella*, three sonatas of Scarlatti, Sgambati's arrangement of a melody out of Gluck, Bach's *Tocatta and Fugue in C minor*, Liszt's concert study in F minor, a study in E major by Scriabine, and, for music of comparative levity, Leo Livens' *Insects* and Guion's *Turkey in the Straw*. An uncommonly interesting list of pieces this, and in playing this music Mr. Tillotson gave a pleasurable demonstration of his familiar abilities as an artist. His technic is already formidable; he can be brilliant when brilliance is required. He has a sensitive regard for musical structure; he respects rhythm; his phrasing is always musical. But Mr. Tillotson is not content to let his musical virtue be an end in itself. He chooses instead to employ his technic and

musicianship to serve the ends of a genuinely poetic nature. Indeed, few artists of the younger generation make so profound an impression through their complete absorption in music and their enthusiasm for the work in hand. Mr. Tillotson's audience recalled him many times.

HAROLD SAMUEL

Harold Samuel, pianist, was another Jordan Hall recitalist to yield pleasure. Happily, the admirable English artist did not restrict his program to Bach. I say happily because Mr. Samuel, notwithstanding his inspired playing of Bach's music, has been in a fair way of becoming the leader of a cult to make that great composer unpopular. Indeed, the current popularity of the Leipzig cantor has reached the point where a movement might well be started to save Bach from his friends. Be that as it may, Mr. Samuel did not desert his musical god altogether, since fully half his program was devoted to the chromatic fantasia and fugue, the *Partita in B flat*, together with excerpts from the forty-eight preludes and fugues. He also played with his customary skill, taste and musicianship Beethoven's sonata, Op. 31, No. 2, and numbers by Albeniz, Ravel and Debussy.

GEORGE COPELAND TRIUMPHS AFTER LONG ABSENCE

Returning to Boston after an absence of four years, George Copeland, well known pianist, gave a recital in Symphony Hall. Always a favorite in this city, Mr. Copeland was warmly greeted when he appeared upon the platform; and the high pitch of enthusiasm that was set at the beginning of the concert was maintained throughout the program, increasing to a veritable ovation when he interpreted the music of Debussy and the Spaniards as only few can do. The pianist's list of pieces gave him abundant opportunity to demonstrate that his powers have not been impaired with the passing of the years—indeed, his splendid playing of Schumann's symphonic studies and of the classics from Bach, Scarlatti and Chopin with which he opened his program indicated that he had developed his versatility as an interpreter since his last appearance. But, as of yore, it was in the French and Spanish numbers that Mr. Copeland had his greatest success. One was privileged again to hear Debussy's music as it should be played—not only with a sensitive regard for those harmonic effects that contribute to the Debussy atmosphere, but also with a very keen sense of rhythm, the subtlest feeling for color and an extraordinary command of nuances. And in the Spanish dances from *Nin and Infante* Mr. Copeland's listeners witnessed again the reasons why he is generally regarded as incomparable in this field. There were, of necessity many encores, with Mr. Copeland drawing generously from his well-stocked French and Spanish shelves.

J. C.

FOREIGN NEWS IN BRIEF

BAUER'S SENSATIONAL SUCCESS IN MADRID

MADRID.—Under the auspices of the Sociedad Cultural de Musica, Harold Bauer recently gave such an admirable performance of Beethoven's E flat major piano concerto that he won a sensational success. This pianistic genius will next be heard in Oviedo and Bilbao.

E. I.

UNKNOWN HAYDN REQUIEM DISCOVERED

MUNICH.—The MS. of a hitherto completely unknown Haydn composition has been discovered in the Museum of Burghausen on the Salzach River, by Ernst Fritz Schmid, a musicologist from Tübingen. It is a Requiem in C minor and is complete except for the viola part. Schmid has been searching for another perfect MS. and has found a complete set of parts in the library of the Cathedral Choir at Munich, also a third copy in the archives of the Allerheiligen Church. The parts are now being prepared so as to make a December performance at Munich possible.

P. C.

PREMIERE OF A WEBER OPERA

LÜBECK (GERMANY).—Peter Schmoll, an early opera of Weber, which he composed at Augsburg in 1803, is being revived by the local Municipal Theater, under the direction of conductor Karl Mannstädt, in an arrangement made by Karl Eggert, stage director of the Lübeck Opera.

R.

SALZBURG FESTIVAL AND REINHARDT PRODUCTIONS

SALZBURG.—One of the important features of the 1928 Salzburg Festival will be a performance of *The Robbers*, the classic German drama by Schiller. Reinhardt will give it in an open-air production at night, in the historical old Riding School, and the only light will be that shed by stray torches on the walls. Goethe's *Torquato Tasso* will be another dramatic production of the Festival. It is planned to establish a closer contact between the Salzburg, Heidelberg and Munich Festivals through a joint administrative apparatus. For the first time a Wagner Opera—*Tannhäuser*—may be included in the Salzburg operatic schedule, the cast to be that of the Vienna Opera, under Schalk. The 1927 Salzburg Festival, it has now become known, was the first one without a deficit. It even showed a financial profit, though only a small one.

B.

WEINGARTNER ENTHUSIASTS BREAK WINDOWS

BALE (SWITZERLAND).—The advent of Felix Weingartner as head of the Bâle Conservatory has given new and powerful impetus to the musical life of the city. Frederic Lamond has just been invited by Weingartner to hold a master class of piano playing at this institute in the spring. When the advance sale opened for the popular symphony concerts, under Weingartner, the number of ticket aspirants was so great and their anxiety so unruly that the windows and doors of the box office were crashed in the rush and the building almost demolished, until the police had to intervene. At the Municipal Theater, Weingartner has inaugurated his guest season with an excellent performance of *Götz' The Taming of the Shrew*, under his own stage direction. At the Conservatory the number of foreigners to attend Weingartner's master class for conducting is very large, and many musicians and newspaper correspondents come in from France, Germany and Switzerland to attend Weingartner's performances.

R. B.

NEW AUTOMATIC GRAMOPHONE

LONDON.—The English branch of The Victor Talking Machine Company is bringing out a new electric gramophone model which has an automatic record manipulator attachment. By means of pushing buttons in a small box one can now play twenty records without getting out of a chair. The records can also be repeated.

M. S.



Lucilla de VESCOVI

Lyric Soprano

Press Comments
of New York Recital
November 20, 1927

New York Times

An intelligent musician and a woman of striking appearance, she surrounded herself with appropriate scenic background in a picturesque interpretation of the ultra-modern Italian lyric art.

N. Y. Herald Tribune

It is her grace and charm and intelligence of interpretation which make her contributions valuable. Many of her songs had great delicacy, sentiment and spirit; several had to be repeated.

N. Y. Telegram

The folk songs met with so enthusiastic a reception that the gifted soprano was obliged to repeat some songs and add others not on the printed list. In its lyrical and graceful qualities, her voice leaves little to be desired.

N. Y. American

Lucilla de Vescovi is a charming singer and a beautiful woman. Her intelligence, refinement and poetic imagination were graciously illustrated in her interesting selections.

N. Y. Evening World

She accomplished much of real worth, her readings being marked by intelligence and an airy grace of handling, backed by a personality of rare charm.

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Some of the modernistic composers have overlooked the creation of harmonies for the new nitrogenous fertilizers.

And now an English tobacco establishment is marketing a De Reszke cigarette. To be smoked, of course, after eating eggs à la Meyerbeer, spaghetti à la Tetrassini, and Peach Melba.

Our column, Variations, told its readers to wager on Yale and Army in the recent football games. Both those teams won. This paper seems to be infallible in its musical and sporting tips.

Nadine Friedman gave a saxophone recital here last week, thereby showing cause why the instrument occasionally has been called a saxophone. The player, by the way, showed taste, technic, and temperament.

London Punch quotes from a weekly English paper: "Wagner made his own music live and has been an inspiration to many a composer since. . . . He pronounced his name Varg-ner." And one of his most popular operas is Tarnhäuser.

In the New York World of November 27, one reads: "Rosenthal has been referred to frequently as in the same category as Paderewski." And one who refers to Rosenthal frequently in that manner is no less a person than Paderewski himself.

So far, 120 concerts are scheduled in New York for the month of December, and more to be announced. The musical appetite of the metropolis reminds one of the old frequent admonition to children that, "the eyes are bigger than the stomach."

No themes for American grand operas? How about the traffic and transportation situation in New York, the farm problem in the Middle West, and the Prohibition muddle all over our land? Of course, it is evident, however, that those subjects are for dramatic, not lyrical, composers.

The Cleveland Orchestra for some years has been giving interesting programs of music for children and young people. This season, in addition to its usual concerts for grown-ups in Cleveland and else-

where, the orchestra has scheduled six such concerts for young people and eight for children. The music will be American, Scandinavian, classic, French and Russian and will be directed by Arthur Shepherd. There will be two combination concerts for schools in Collinwood district under the direction of Frank P. Whitney. This series began on October 24 and will continue until March 14. Cleveland is wise in assuring itself symphony concert audiences for the future.

"Jazz is a heterogeneous tintinnabulation of tones." Who said it? The Rev. Dr. Straton, Billy Sunday, the Archbishop of Canterbury, Walter Damrosch, Richard Strauss, Ernest Newman, the Mayor of Boston, Arnold Schönberg, Aimee Semple McPherson, or Sir Edward Elgar? No, indeed. "Jazz is a heterogeneous tintinnabulation of tones." The person who said it was—hold on tight, reader—it was, Mary Garden.

Commenting on the playing of the Beethoven violin concerto here last week by little Jehudi Menuhin—who proves that something beside agriculture may come out of modern Palestine, for he was born there—W. J. Henderson says justly in The Sun of November 26 that a more suitable piece might have been found for a juvenile prodigy, and he adds pithily: "Jackie Coogan was a conspicuous juvenile actor, but he was never asked to play Hamlet."

Now that Paul Althouse has been heard in his first New York recital, one of the artistic treats of the last week-end, it is to be hoped that this sterling American tenor will be heard more frequently in this city in the future. To be sure, each season takes him hither and thither, down, up, and across the country in concert, oratorio and guest artist performances with opera companies, but what these cities gain is New York's loss. Althouse can easily be ranked with the best of the tenors, foreign or native, who are being heard in our concert halls today.

Whenever we hear that a new musical paper has appeared, we cannot help wondering when it will disappear. We are not especially cynical, but during its lifetime of close to half a century, the MUSICAL COURIER has seen so many of its temporary tonal contemporaries enter with a flourish, sputter fussily for more or less of a period, and then fade out into oblivion, unsung, unmourned—and often with its bills unpaid. We always feel a sympathetic throb when those tragedies happen. Worst of all, we are afraid that another is about to happen. Last aid is being applied. Let us hope that it shall not be necessary to follow with last rites.

Bruckner's ninth symphony is to have another hearing here today, when the Philharmonic is to offer its first performance of the work. The score is Bruckner's last in that form, and represents him at the peak of his contrapuntal and constructive power. There are those who rave over Bruckner, and those who do not, even though the latter admit the dignity and sincerity of his achievements as a composer. In spite of its Wagnerian atmosphere, Bruckner's ninth symphony has something of its own to say, and well repays hearing and study on the part of those who have avoided it heretofore because of its reputed length and weightiness. Bruckner was a consummate master of the orchestra, and there is no question of the genuineness of his musical feeling.

We just happened to turn on the radio last Sunday night about midnight to see what sort of an entertainment the Friars were giving Mayor "Jimmy" Walker at their banquet in his honor at the Astor. There was such a variety of good talent, ranging from Evelyn Herbert, Florence Moore, Irving Berlin, Charles King, George Cohan, Willie Collier, and so on down the line, that we kept the ear phones on for more time than we had expected. Suddenly before the next performer was announced over the "mike," cries of "bis" and "bravo" were heard and then the excited announcer's voice said: "We have the celebrated Metropolitan Opera tenor, Gigli, with us—a great honor!" The introduction to O Paradiso from L'Africana was played on the piano and then that golden voice came over the air. What a thrill it produced! Our ears were strained lest static interfere with a single note, but luck was with us. At the conclusion, the din was so terrific that the ear phones were lifted a bit. Gigli, according to the announcer, was only asked to sing a single aria, but the reception he got was so tremendous that he good-naturedly consented to sing again, this time the famous Tosca aria. And all the time we were wondering how many people throughout the country who had never heard the great tenor, this time because of Morpheus missed one of the finest radio treats in many a moon.

MUSIC IN THE PUBLIC SCHOOLS

Dr. Frank Damrosch, dean of the Institute of Musical Art, in an address delivered recently to the New York State Teachers' Association at Teachers College, emphasized the responsibility of our schools in giving musical education to the American child. Among other things, Dr. Damrosch said that nearly all of the so-called methods introduced into our schools tend toward mechanical training lacking the vitalizing spirit. Dr. Damrosch also pointed out that certain songs should be learned, and so thoroughly learned that they would remain a lifelong memory.

The question of teaching music in the public schools is one that has been argued about for years. It is a deplorable and extraordinary fact that children in certain European countries are taught music very satisfactorily in the public schools, while in America, except in rare cases, the schools fail utterly in this task. Even the most enthusiastic school men acknowledge that there is something wrong with our system. Just what is wrong with it is not any too clear. But it is probable that our system, speaking generally—of course there are exceptions—has two chief faults: The first is where the supervisor is competent he is often unable to get competent assistance; and the second is that the American idea seems to be to teach not music but the notation of music, or the reading of musical notation. Children are taught everything about notes except how they sound. They learn staffs and clefs and the meaning of sharps and flats, and the meaning of a lot of Italian speed and expression indications, and the meaning of certain terms used to indicate musical form, and a perfectly endless rigamarole of such worthless stuff, but they hardly ever learn thoroughly and completely the words and music of any single song.

One of the most fatal bars to an improvement in this condition is to be found in the requirements demanded in most places for a teacher to be permitted to teach. A musician may be fully competent and yet not have the necessary college degrees which would admit him to the sacred clan of public school teachers; whereas musicians who are thoroughly incompetent except to the extent of having passed certain examinations have all of the graduation papers necessary to get a position anywhere, and these are the ones the unfortunate music supervisor has placed in charge of the music in the schools under his jurisdiction. It seems to have escaped the school boards, and those who make the laws governing the school boards, that the vast majority of real practising musicians have no degrees of any kind. The only thing they have to show to prove their ability as musicians is the fact that they can do things. But there are many places where such musicians would find themselves barred by red tape from holding any school position. So long as such a condition exists music in the American public schools will never be worth very much. No teacher should be permitted to teach music in the public schools who is not a first-rate performer on some instrument or a first-rate composer.

One of the interesting concerts in New York this week was that of Geraldine Farrar, who has announced her intention to devote herself hereafter exclusively to appearances in recital, as she believes the singing of songs "to be a higher form of vocal art than the interpretation of opera." Mme. Farrar preceded her recent recital essay by a lengthy period of retirement devoted to intensive study, and thereby showed her artistic sincerity and earnestness. The result justified her ambition and pains. Her voice is in good condition, and Mme. Farrar refrains wisely from attempting songs which require too much stressful output in the highest tones. Her middle register is of warm and engaging quality. All her interpretations were heartfelt, intelligent, musical, and of true art value in the presentation of mood and text. Mme. Farrar transplanted to Carnegie Hall none of the vocal tricks and personal exploitation characteristic of the Metropolitan Opera. She is to be taken seriously as a concert singer. As a woman, she still presents a handsome and charming picture, made mellow and dignified through maturity and a crown of silver gray hair. Her personality remains picturesque and compelling.

VARIATIONS

By the Editor-in-Chief

Debussy, in one of his letters to his Paris publisher, Durand, writes: "I am getting to believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mold. It is made of colors and rhythmical beats. All the rest is a fraud, invented by cold-blooded imbeciles riding on the master's backs." It is a splendid idea, but came first to Beethoven, when he applied it to his Ninth Symphony, and his final string quartets and piano sonatas.

In the same series of letters, Debussy complains about being called an "impressionist." He says of his Etudes: "You will agree with me that there is no need of making technic any sadder than it is, that it may seem more serious; and that a little charm has never spoiled anything. Chopin proved that."

Debussy likes his own images, for piano, and hazards the opinion that, "they will take their place in the literature of the piano (as Chevallard would say) to the left of Schumann or to the right of Chopin, 'as you like it.'"

The composer of Pelleas and Melisande is one of the few musical creators who does not revere Bach boundlessly, and he reproaches the Saxon cantor with writing too much, and lacking a publisher or friend who might have counselled him to rest one day each week, and so "saved us some hundreds of pages where you have to walk between hedges of joyless measures which stretch along without pity, with always the same little wretch of a 'subject' and 'counter-subject.' Sometimes—often, even—the prodigious skill in writing, which is, after all, only this old master's special kind of gymnastics, does not succeed in filling up the terrible void, increased by so much through his insistence on squeezing all there is out of any idea whatever, at no matter what cost!"

Of his Chopin edition, Debussy wrote: "You will find herewith a very simple preface, which has at least the merit of not pretending to 'invent' Chopin. You may be sure that my intention has been to avoid the lessons of Scholtz, Friedmann and other tinkers of harmonies—I have a horror of that kind of indiscretion."

Regarding the use of the pedal in playing Chopin, Debussy comments:

What Saint-Saëns says about the pedal in Chopin—with all due deference to his great age—is not wholly right; for I have a very exact recollection of what Mme. Manté de Fleurville told me about it. Chopin wished his pupils to study without pedal, and with very rare exceptions wished that it should not be kept down in performance. This art of using the pedal is a kind of respiration, which I noticed with Liszt when I had the privilege of hearing him in Rome. The plain truth is, perhaps, that the abuse of the pedal is only a way of concealing a lack of technique; then you need to make much noise to keep people from hearing the music that you are slaughtering! Theoretically there ought to be a graphic means of indicating this 'respiration.' It is not impossible to find—I think there is a work on this question by Mme. Marie Jaell, who treated the piano without indulgence."

We are indebted for the foregoing interesting material, to Richard Aldrich, who published in the New York Times of October 16, Englished versions of the Debussy letters, which cover a period from 1894 until a year before the composer died, in 1918.

Sir Henry Coward, of London, jumps up to remark: "Jazz is a dead-end sort of composition which cannot progress. Nothing can make it anything but the essence of vulgarity. It is a low type of primitive music both in structure and performance. It is decidedly atavistic." How can jazz continue its unrighteous existence after that?

Paris quotes this from our column: "Un orchestre français essayant de jouer un jazz ressemble à l'Américain qui veut parler français."

Nolens volens, the symphony concerts at the movie palaces must be recognized as having attained distinction, with such soloists as Werrenrath, Crooks, Anna Case—and Kreisler coming.

M. B. H. suggests that, "Many a harpist is more of a harpoonist."

Lawrence Gilman has something sensible to say (in the Herald Tribune of October 30) on the subject of why critics differ in their estimates—maybe he had been reading that MUSICAL COURIER department called What the Jury Thinks:

It is possible, of course, to look at Brahms without really seeing him as he is. You may be strabismic, or your glasses

may not suit you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Brahms known to those colleagues of yours who have seen him with unimpaired though differing eyes.

It is this mysterious and inexhaustible variability of musical art, its infinity of aspect, that gives it its endless fascination for those who love it and are never weary of observing its effect upon sensitive and recreative minds.

What, however, is the explanation, when one of us writes that Korngold's Violanta score is a masterful piece of orchestration, and another asserts that it is cheap, trashy, and inartistic? Some variability.

"Would you call Beethoven's Hammerklavier Sonata, mechanistic music?" inquires E. F. on blue note paper. If we did, we might lose our license as a musical editor.

Truly progressive modernistic and machinistic composers should take practical note of this news item from Chicago: "Pneumatic rivetting in Forty-sixth street registered only 70 units, 5 units quieter than the subway."

"Making Modernism Pay" might be the caption over this item of news from a Boston exchange: "Stravinsky lately finished a double task. Through a fortnight he chose and played excerpts from his music for pianola-rolls. To each piece or fragment he prefixed in French a half-explanatory, half-autobiographical, note—to be printed at the head of each roll."

From the Morning Telegraph:

Imaginary Portraits Number Four is the Tin Pan Alley tunesmith who has a musical education. He can read music; he plays the piano; has studied counterpoint and harmony; can read a score at sight; can write his own orchestrations; needs the assistance of no arranger; has a musical imagination; does not sing the blues about how the publisher was slow in getting orchestrations to the band-masters, nor weep about what the radio has done to the song business; and, finally, he has never gone to the classics for a melody. Do you believe he exists?

Maybe Ernest Bloch would like to set this to music: Recently a friend asked the Rev. Father Duffy (one-time chaplain with the A. E. F.) whether St. Paul was a Jew. "He was," answered the reverend father. "And was St. Peter a Jew, too?" "He was," dittoed the dominie. "And were the other disciples Jews, too?" "They were." "Well, for goodness sake," marveled his questioner, "how did the Jews ever let go of a good thing like the Catholic Church?"

Many modernistic composers compose always at the top of their voices—with apologies to Oscar Wilde's remark about Hall Caine's writing.

J. P. F. inquires reasonably: "On account of the nature of the plot of the Korngold opera, Violanta, should its title not be changed to Violenta?"

From London Punch comes a paragraph which strikes us personally as an answer to the cry of an aching heart: "A news item mentions the case of a New York man who started life as an errand-boy and has now been made an editor. This just shows the danger of starting life as an errand-boy."

Devoe, well known manager of Detroit, is celebrating the twenty-fifth anniversary of his activity in the concert field, and local honors and national congratulations are showering upon him in consequence. One of his well wishers wrote him: "Twenty-five years is a long time to be proselyting and preaching with a view to educating and uplifting the public in the matter of fine concerts; it is a long, time, too, to be fighting the vanity of violinists the peevishness of pianists, and the whims of prima donnas. You must be a sort of St. Paul and Jack Dempsey, all in one. Long may you retain your pep and your punch." We herewith send the same wish to the devoted Devoe.

An actual happening in the Steinway Hall elevator. Enter a small Russian-looking boy carrying a violin box. A lady asks him: "How did you spend your Thanksgiving, Eddie?" "Playing Bach," answers the lad.

Matissé, long leader of the French modernistic painters, now declares that "the period of violent experimentalism is over in painting," and that our contemporary art "has found a way back to the

classics, which it resembles in spirit." That is a fine and brave admission, and something of the same kind should be announced for music, by Stravinsky, Casella, Bloch, Hindemith, Honegger, Milhaud, or one of their advanced confreres. Many recent efforts of modernistic composers have revealed a tendency to return to old forms, and even the spirit of classical music has found place in a number of the new works, of course with inevitable widening of harmonic boundaries and enrichment of technical expression. Persons with balanced judgment never looked upon "modernism" in all the arts as really destructive to the life of the classics, and they no doubt will smile now to hear that, in spite of everything, all is well with the established masters and their masterpieces.

A London dramatic critic announces that he has seen eighty-five Hamlets and sixty-five Shylocks. It is a safe wager that W. J. Henderson, of the New York Sun, has heard at least that many Fausts and Rigolettos, but he does not rush into print with a boast about it.

Observed by the Morning Telegraph: "The nicest part of a symphony concert is watching the late-comers gallop up and down looking for their seats and the conductor glaring at the gallopers." The gallopers, however, seem to know their rights, and in spite of the glaring, they continue to grope until they find the seats for which they have paid. Some day, some overbold late-comer may turn upon the conductor, and yell: "What are you glaring for? You don't keep such good time yourself."

Chester S. Lord, the famous journalist, is quoted as saying: "Habitual cheap reading must produce cheap thinking and cheap expression of thought." The same effect is caused by listening habitually to cheap music.

A composer is truly neglected only when his music is not used even at any of the numerous dance-recitals we are having this season.

It won't be long now before someone gives an all-Beethoven piano recital. All-Chopin arrived here recently.

Olga Samaroff Stokowski, the able and scholarly pianist, seems to be laying aside the keyboard for the quill. She announces that she will not resume her recitals this season, and at the same time she has commenced a series of weekly articles in the Philadelphia Record, being discussions of musical and theatrical happenings in New York.

Mme. Samaroff, as we have become used to calling her, should find her new occupation a sympathetic one. We, too, renounced the piano for the pen, and like the change. We find it easier to tell others how to play the piano.

In Mme. Samaroff's first Record article we read that she considers the Philadelphia Orchestra, under Reiner, "different" from the same body, under Stokowski. Of course it is. It should be. Each conductor has his own preferences, prejudices, and—impious thought—also his shortcomings, in the matter of tone quality, tone balance, and technical effects. Mme. Samaroff justly calls Reiner a fine conductor, but adds: "Stokowski is unique among conductors, and no matter who stands in his place the difference will be there."

Speaking of the performance here last week by the Philadelphia Orchestra, of Rieti's suite, Noah's Ark, the Times, Tribune and the World allude to the hearing as a "first time in New York." As a matter of fact, the composition was played in New York last winter, when Reiner and the Cincinnati Orchestra delivered it at a concert in the Waldorf-Astoria Hotel, for the Harlem Philharmonic Society. It is just as well to get these matters correct, for the benefit of future generations, who otherwise might stumble through countless ages, confused and misinformed about so important a matter.

A new spirit is rife among our orchestral conductors. What is the new spirit? It might be called the "You-let-me-lead-your-orchestra-and-I'll-let-you-lead-mine" movement. Dictated solely by brotherly love and unselfish helpfulness, the spectacle warms the heart of every Christian.

Egyptians claim that Aida does not represent faithfully the life and the music of that country at the period depicted in Verdi's opera. This is dreadful, and somebody should change Aida immediately, especially the music. But who?

LEONARD LIEBLING.

CLAVICHORD OR HARPSICHORD?

A new magazine makes its bow to the musical public. It is entitled *The Dominant*, is the house organ of the Oxford University Press, and is edited by Edwin Evans. Volume I, No. 1, November, 1927, is at hand. It contains at the beginning six pages of advertising for the Oxford University Press. There are then thirty pages of reading matter, and at the back two pages of advertising of Paterson's Publications, and another page devoted to advertising the Oxford University Press. The size of the printed page is 6" x 5". The cover is a bright and beautiful green, which suggests that perhaps those in charge must be Irish.

The distinguished editor of this magazine in his introductory remarks says that in these days of atonality the choice of title (*The Dominant*) can scarcely hold the publishers open to a charge of presumption, and adds that it will be the aim of the magazine, whilst encouraging controversy which is the salt of intellectual life, to hold the balance in the conflict of parties. We do not envy Mr. Evans his task. The idea of acting as referee in a prize ring where a conflict is being waged between the various sorts and kinds of modernists, who are quarreling among themselves, and the more or less dyed-in-the-wool traditionalists who are also quarreling among themselves, and both groups individually and collectively quarreling with each other, is certainly not likely to be a sinecure.

Mr. Evans, toward the end of his opening remarks, says that modernism is merely a matter of date. That is a statement which one is very much inclined to quarrel with, and as Mr. Evans is evidently expecting a quarrel, we might just as well start one here. Modernism is not a matter of date but of discord. It is an idiom. Quantities of music are being written today and will be written tomorrow and at every moment, as long as music endures as an art, that will not be modern at all. The very latest up-to-the-minute creation may be as old fashioned as the Ark. It is unreasonable and improper to talk about, for instance, Bach or Beethoven, or any other of the classical writers, as having been the modernists of their time. They were not. They were all of them traditionalists, and simply started where their predecessors left off, and advanced the general cause of musical art in a straight line, leading directly forward from the straight line which might be used to characterize classical and serious music from its earliest beginnings. The modernist of today has made up his mind to break that straight line, to put an angle or kink in it, and if the modernists succeed in founding a school they will have accomplished their purpose. It is extremely doubtful that they will succeed in founding such a school. However, when anyone tells us that modern music is a matter of date, we must vigorously protest against any such definition.

The next article in this paper is entitled *Diatonic and Chromatic* and is by W. H. Hadow. He says, to quote but one phrase, "While Dvorak was playing with remote keys like an inspired child with a color-box, there were arising the first premonitions of the great and drastic change which has given us so much of our present musical idiom. Strauss driving a coach and four through the gamut; Franck, a stander by the old ways, painting the cloister with crimson and blue and gold." . . . When a writer on music talks about "painting the cloister in crimson and gold," he is missing the scientific attitude and teaches nothing.

Next on the list of articles in the new magazine is one entitled *Clavichord or Harpsichord, For Which Were Bach's "Forty-Eight" Written?* by Wanda Landowska. No writer could be better qualified to give information on this subject than Mme. Landowska. She has made a serious study of the entire problem and knows what she is talking about. She begins her article by saying: "Practically all Bach's biographers assert that the 'Wohltemperiertes Clavier' was originally written for the clavichord. Dragging this error further, modern publishers or editors (among them Busoni) go as far as falsifying the title of the work by calling it 'Das Wohltemperierte Clavier.'" Mme. Landowska then goes on to discuss in great detail the question of Bach and his work and the instrument for which he wrote. She points out that Bach, although he had adopted the compromise of equal temperament, could not get the clavichord quite accurately in tune for the reason that the instrument had frets, the same string being used to produce two, or even three, tones. Mme. Landowska then goes on to describe the various clavichords to be found in museums, and lists those fretted and those unfretted and their dates. The fact that the instrument had frets rendered it impossible to give out simultaneously certain minor, or even at times certain major, seconds. Mme.

Landowska's next argument must be quoted: "Apart from this very serious and irremediable drawback (which in itself would quite preclude the possibility of performing the Fugues of Bach's 'Wohltemperiertes Clavier'), the clavichord of that period was not capable of producing a pure tone in itself. In arpeggios and long-sustained notes this impurity became even more serious; and even the finest effect of the clavichord, the effect called 'Bebung'—a kind of vibrato not to be realized on any other keyboard instrument—consisted precisely in an exaggeration of this endless oscillation. Over and above this lack of justness and inability to give out seconds, the clavichord had a far more decisive drawback: its specific and exclusive character—that very character to which it owed all its beauty and all its poetry."

After describing the tone and quality of the clavichord and the sort of music to which it was best suited, Mme. Landowska writes: "Why, then, will people persist at all costs in attributing to Bach a particular predilection for the clavichord? Why will they inflict upon this fragile contrivance the heavy burden of the Forty-Eight Preludes and Fugues of the 'Wohltemperiertes Clavier?'"

It is unfortunately impossible to deal with Mme. Landowska's arguments at greater length. Those who are interested in the subject, and certainly every lover of Bach should be, may read what the author has to say in the magazine, which is procurable from the New York branch of the Oxford University Press. That Mme. Landowska's article is timely one must realize from the fact that, with a growing knowledge of the clavichord, certain teachers are actually advising a change in the interpretations of Bach's works so as to coincide with what might have been actually accomplished on the clavichord, for which it has been assumed that Bach wrote them.

Other numbers in this issue of *The Dominant* are *The Layman's Ear*, by Hubert J. Foss; *What I Want in a Modern Song*, by Dawson Freer; *On Plainsong Accompaniment*, by Martin Shaw; *The Anti-Appreciation Society*, by Percy A. Scholes, and *Gramophone and Wireless Notes*.

ROCHESTER'S EXAMPLE

The practise of the Eastman School of Music, at Rochester, N. Y., to have the Philharmonic Orches-

tra of that city give several private concerts or "rehearsals" each season, at which works by young American composers come to hearing before musical experts, was first advocated many years ago by the *MUSICAL COURIER*, and suggested by it to the important orchestras in our land at that time. As nearly all of them were being conducted then by European leaders who had not acquired American citizenship, the plan of course met with practically complete indifference. Rochester now is setting a good example, and the other orchestras should follow it, and put aside all competitive feeling and self-conscious ideas about priority. The "try out" concerts at Rochester, and the supplementally affiliated project to publish worthy American works not in print, constitute the most important move yet made in this country to give the widest possible opportunities to young and unproduced American composers with worthwhile symphonic talents.

WHAT ENNA HAS DONE

Recently, Dr. Emil Enna, music critic of the Portland, Ore., News, celebrated the twenty-fifth anniversary of his accession to American citizenship, (he was born in Denmark) and some of his fellow townsmen in the Northwest gave him a dinner to mark the event. Dr. Enna has been an integral part of the musical development of Portland. When he first went there, he found six music teachers in that city. Now there are 500. He has taught 1,500 pupils in Portland. Fred L. Boalt, writing an appreciation of Dr. Enna, says in the Portland News:

I honestly doubt if there is another man in the west who has done more for us culturally than Dr. Enna. His unceasing labors through the years have created in the hearts of Portland people a desire for good music. Supply goes where demand calls. The greatest artists come here, and play or sing to packed houses. Once they would have played and sung to empty seats. Demand called—and the symphony orchestra came into being, with Van Hoogstraten, world-famous, wielding the baton. Demand called again—and there was recruited from among the school children a junior symphony—the only one of its kind in America—which is a feeder to the larger, adult orchestra. The country points to Portland as the musical center of the West.

Many have contributed to this happy condition, but none more persistently, faithfully and effectively than Dr. Emil Enna.

TUNING IN WITH EUROPE

Various rumors concerning Covent Garden are again abroad. One is to the effect that the Beecham Estates, which own the land on which the great Covent Garden market and the opera house stand, are negotiating with the Royal Opera Syndicate for an early abrogation of the lease. This would mean, probably, that the famous house, instead of the "vegetables of glory," would be devoted to the glory of vegetables within three years.

What lends color to this rumor is the fact that efforts of the Beecham interests to enlarge the market by moving it to another site were blocked by public opposition, so that the market, which has no room to expand, must now seek to absorb all the available adjacent land. The lease of the opera house has about twenty years more to run and the building is heavily mortgaged—a dwindling asset to the mortgagees. The Royal Opera Syndicate, which seems to have given up all hope of reviving operatic glories on its own account, is having a hard time making ends meet, by letting the theater as a dance hall during the winter; and now, according to one newspaper, by turning it into a movie for a time. Last year the London Opera Syndicate (which has been running the opera season for the last three years) had to pay a hefty sum of interest on the mortgage in order to save the property.

So nobody, except the last-named Syndicate, has any interest in keeping the old house alive; and it is doubtful if said Syndicate (i. e., Mrs. Courtauld) will want to continue on the precarious hand-to-mouth basis of the last three years, which does not permit it to modernize the stage and the lighting, or increase the seating capacity of the house—too small to bring an adequate revenue.

The London Syndicate, of course, has its plans for the coming season, but it refrains from announcing them, and admitted to the *MUSICAL COURIER* that there are "hitches." We shall see what we shall hear.

One man who will not shed even a polite tear over the demise of Covent Garden as an opera house is Sir Thomas Beecham, who, by the way, is heavily

interested (financially) in the huge Covent Garden tract, which his father bought from the Duke of Bedford shortly before he died. In his usual drastic way Sir Thomas confided to us some time ago that during the war he used to hope that one of those German air bombs would hit the "old barn." "But it didn't," he said, "and I'm saddled with the place for another twenty years." Whoever talks about its architectural glories and its marvellous acoustics is, according to Sir Thomas, talking through his chapeau claque, for to him it's an "ugly old barn" with no money in it. C'est tout. Besides, it stands in the way of Sir Thomas' own marvellous scheme to provide the English people with opera on a democratic basis.

* * *

Speaking of Covent Garden reminds us of Richard Northcott, its authentic historian, who believes in the romance of its past glories, vegetables or no. In a recent issue of the *London Graphic* he recalls a few of these glories, with their humorous asides. For instance, he tells about Caruso, who faithfully returned to Covent Garden year after year, for seven years. On one of these returns he was greeted by a demand from the tax commissioners for \$700 of income tax arrears. "Thinking it was some official recognition of his artistic talents, he began arranging to have it framed. One night, however, as he was entering to dress for the performance of *Pagliacci*, an income tax collector called and demanded the money forthwith. Caruso said he would write a cheque on an Italian bank for the amount, but the collector insisted on being paid in cash. Eventually the manager was appealed to and the money was forthcoming. The collector gave a formal receipt, and just before leaving the dressing room coolly said to Caruso: 'And now may I have a ticket for the show?'" Mr. Northcott, unfortunately, does not print Caruso's reply. Perhaps it isn't printable.

* * *

Those benighted foreigners, by the way, who spell Covent Garden with an "n" after the "o," will be comforted to know that that was the correct spelling, once. For long before the vegetables (and the opera) were ever thought of it was a "convent garden" which belonged to the Abbot of Westminster. It was granted to the Earl of Bedford in 1552, a transaction which is responsible for all the aforesaid trouble.

C. S.

WHAT THE JURY THINKS

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Francis Rogers, November 13

WORLD Mr. Rogers is in command of a tender, manly voice, which has an effective range of at least two octaves.

SUN Mr. Rogers never had a great voice, and it has not grown better with 27 years of use.

Lawrence Tibbett, November 13

SUN ... gave an excellent account of himself in his performance. His interpretation of Brahms' dramatic song, Verrath, was remarkable for accent and color ... a model for young singers.

JOURNAL It was plainly the old story of the opera singer who would go a'wooing among lieder merely to be rebuffed by their deceptive simplicity. ... Brahms' Wir Wandeln and ... Meine Leile ist Grün. Neither seemed to offer him an opportunity of being more than pallid.

Hulda Lashanska, November 14

WORLD A voice like Mme. Lashanska's is a rarity in these days of vocal stridency. ... It is vibrant, with no suggestion of shrillness.

AMERICAN Mme. Lashanska's voice has lost some of its former bloom and richness, and in moments of pressure now takes on something of stridency.

Tafuro at Gallo Theater, November 14

WORLD It (her voice) is vibrant, with no suggestion of shrillness.

HERALD Certainly there is a biting, tinny edge on most of her forte singing.

Tafuro at Gallo Theater, November 14

AMERICAN One of his chief virtues lies in the fact that he never forces his voice.

WORLD Tafuro sang sometimes with more force than seemed necessary.

Helen Taylor, November 14

TELEGRAM Miss Taylor is endowed with a natural voice of sufficient power and flexibility, and of unusually beautiful quality.

WORLD ... disclosed a light, high soprano voice of good quality in its medium register, but colorless above, and hollow below that region.

Youry Bilstein, November 15

SUN ... has a voice of exceptional beauty, full blooded, emotional in quality.

WORLD ... a light, high soprano voice, colorless above and hollow below.

Martha Attwood, November 15

AMERICAN ... the possessor of a facile technic.

SUN ... revealed unsure fingering.

Martha Attwood, November 15

WORLD The quality of the delicate tones was gratifying, the pitch was true.

SUN Her tones lacked color and her scale was uneven in quality.

Anton Rovinsky, November 15

POST His playing was marked by technical skill, dexterity and earnestness.

WORLD ... made it known from the start that his was a potentially fine talent gone wrong.

Anton Rovinsky, November 15

SUN Mr. Rovinsky has presented no few of his carefully arranged programs here, and in them has laid evident sincerity of purpose and some valuable instruction, also interest.

WORLD ... has made the startling discovery that Bach was not without his influence on later day composers. With this prodigious news in mind, he brought together ... a strange medley of modern works, heavily interlarded with ... compositions by the old Leipzig master himself.

Beethoven Symphony Orchestra, November 16

(Georges Zaslavsky, Conductor)

WORLD As to the orchestra itself, it has developed a tonal equilibrium and a cohesive force immeasurably more apparent than at its first concert this year.

HERALD ... The orchestra fell a little below the collection proficiency shown in its October concert; its playing suggesting ... an occasional unpolished quality.

WORLD Mr. Zaslavsky conducted a musicianly performance of the great Brahms first symphony.

WORLD ... he stood in lonely grandeur and waved his arms, not with any apparent purpose.

WORLD Emerson's Whitmore's New York Days and Nights is a delightful fantasy of sound. The orchestration is deft, often subtle, but each mosaic of the whole is perfectly conceived.

AMERICAN Mr. Whitmore's thick orchestration muddles much that was transparent and cleverly manipulated in the piano version.

Rudolph Gruen, November 16

AMERICAN ... meticulous musicianship, a lovely singing tone and a precise and careful execution.

SUN ... if they (the audience) missed a singing tone and objected to occasional muddy overtones their applause was indeed a gay deceiver.

Irene Scharrer, November 17

TIMES She began with six (Chopin) preludes.

WORLD She played seven preludes.

TIMES ... the same sensitiveness, the restraint and musical intelligence which characterized her first recital.

WORLD ... not averse to taking works at such a breakneck pace that the music ran away with her.

POST Throughout the Chopin program Miss Scharrer displayed ... proportion and a delightful sense of the singing qualities.

WORLD ... Miss Scharrer overstepped the mark and resorted to a thundering hardly in keeping with the Chopin spirit.

Eddy Brown Quartet, November 17

AMERICAN Eddy Brown ... led his associates admirably and at the same time subordinated his naturally large tone to the requirements of the ensemble.

TIMES Eddy Brown ... showed the results of a solo training as first violinist yesterday, with a distressing over-balancing of the ensemble.

Vladimir Drozdoff, November 18

AMERICAN ... he is a sensitive and highly musical pianist and an inter-

WORLD Vladimir Drozdoff, airing his own peculiar conception of Cho-

preter who makes his presentations fancifully interesting.

Lyda Neebison, November 18

HERALD Her voice has more volume and a fuller quality of tone, with strong high notes.

WORLD Her voice is agreeable in its mezzo pitch but rather sharp above.

WHAT THE CHICAGO JURY THINKS

(From the Chicago Herald-Examiner, November 12, 1927)

Knowing nothing of the technique of music, and knowing that I know nothing, I made up my mind that this season, at any rate, whenever I heard an opera I would read what every critic had to say of it the next day, and thus by comparison with my own opinions get a little free education. So, after "Otello" on Wednesday, I began on the job.

Of the singing of Miss Leone Kruse I had a particularly definite impression. So I particularly noted what the boys had to say about Miss Kruse. Mr. Gunn said her tone was such that the results were distressing. Mr. Moore said she sang very well. Mr. Devries said she did well, but he preferred her in Wagner. Mr. Rosenfeld said she sang with much intelligence, though at times her tone-color was light. Mr. Stinson said her singing, while serving for an evening's success lacked distinction. And there I was.

To a mere opera goer she seemed nervous, throaty and without color whenever she had to keep her voice down, and admirable when in big passages she could let out all its stops. So far as I can tell, not being well up in the meaning of such technical terms as "light tone-color," my impression was just the opposite of Mr. Rosenfeld's, in fair general accord with that of Mr. Devries, and more or less in disagreement, in each case for a different reason, with that of everybody else. Now what education can an earnest seeker for truth get out of such a situation?

Or take the opera as a whole, I haven't heard it often—not more than a dozen times, I suppose, in my life, and I have no musical memory. But my general impression has always been the same—of a dreary, confused first act, a brilliant and beautiful second act, a third act which is in effect a rather dull repetition of the second, and a final act depending for its interest more on drama than on vocalization. Now, Mr. Devries, the only critic to speak of the opera as a whole, says that on Wednesday night the opera, "beginning on the ebb-tide, began to surge at the rise of the second act curtain, and literally stormed the heights as the act came to its end."

From my point of view, I should comment: "Certainly. It always does. That is the sort of opera it seems to me to be. Isn't it?" Apparently, no. Apparently "Otello" CAN begin on a flood-tide and storm the heights at the end of the third act, or even of the fourth. If this is so, if with different casts this opera can differ strikingly in act-unit effects, one would certainly for educational reasons like to know how.

The critics of opera have a simply enormous advantage over dramatic critics or book reviewers—the advantage of detailed recollected comparisons. Every critic who wrote of "Otello" had heard it sung many times; and his musical memory, which when it exists is more exact and full than a verbal memory, would recall to him, automatically, interesting and illuminating differences in interpretation. A dramatic critic must generally review a play for all time on one hearing, as a book reviewer must generally record his impression of any volume for all time on a first reading. Therefore, we have a right, it seems to me, to expect more from our critics of operatic performance. We have a right to expect not only sound opinions but opinions richly illustrated from experience, opinions based on convincing personal memories.

Nevertheless, I mean to continue reading the views of every daily critic of every opera I hear. If I find them in disagreement without submission of evidence, I shall at least be happier in the feeling that I have a right to form my own opinions and even (privately) to express them; and if, as I hope, I find them in agreement, and in an agreement I can comprehend, I shall get a tremendous added enjoyment from my opera—the enjoyment of the convictions that even at 50 it is possible to learn something.

Sixth Week at the Metropolitan

General Manager Gatti-Casazza announced yesterday that the revival of Puccini's Manon Lescaut will take place on Saturday afternoon, December 10, with the following cast: Manon, Alda; Lescaut, Scotti; Des Grieux, Gigli; Geronte, Didur; Edmundo, Tedesco; Ballet-Master, Bada; Inn-Keeper, Picco; Musician, Alcock; Sergeant, Reschiglian; Lamp-Lighter, Paltrinieri; Captain, Ananian. The opera has been musically prepared and will be conducted by Tullio Serafin. The chorus has been rehearsed by Giulio Setti. Samuel Thewman has charge of the stage direction.

Andrea Chenier will open the week next Monday evening with Easton, Dalossy, Howard, Wakefield, Gigli, Ruffo (his first appearance this season), Didur, Tedesco, Bada, Picco, Gabor, Cehanovsky, Reschiglian, Malatesta and Ananian. Serafin will conduct. Other operas are: Il Trovatore, on Wednesday evening, with Rosa Ponselle, Telva, Falco, Lauri-Volpi, Basiola, Pinza, Paltrinieri and Gabor, Bellezza; Lohengrin, on Thursday evening, with Stuckgold, Matzenauer, Kirchhoff, Whitehill, Mayr, Marshall, Bodanzky; Haensel und Gretel and Pagliacci, as a special matinee on Friday, the former with Mario, Fleischer, Manski, Wakefield, Alcock, Ryan, Schützendorff, Bodanzky, the latter with Attwood, Martinelli, Danise, Cehanovsky and Paltrinieri and Bellezza. Turandot, on Friday evening, with Jeritza, Vettori, Parisette, Flexer, Lauri-Volpi, DeLuca, Tedesco, Bada, Ludikar, Picco, Altglass, Serafin; Lucia di Lammermoor, Saturday night, with Lerch, Egner, Jagel, DeLuca, Pinza, Tedesco, Paltrinieri, and Bellezza; at Sunday night's Opera Concert, Miss D'Aranyi, violinist, will play and Mmes. Fleischer, Vettori and Parisette and Messrs. Kirchhoff, Tokatyan and Danise will sing. Bamboschek will conduct.

Nahum Stetson Resigns as Trustee

At a meeting of the Board of Trustees of Steinway & Sons, held at Steinway Hall, New York, on November 10, Nahum Stetson tendered his voluntary resignation as a trustee of Steinway & Sons, and Paul H. Schmidt, a great grandson of Henry Engelhard Steinway, the founder of the firm, was appointed to fill the vacancy. Theodore E. Steinway, as president, in accepting Mr. Stetson's resignation, expressed on behalf of the Board of Trustees their profound appreciation of Mr. Stetson's unswerving loyalty as well as their gratitude for his devotion to the house for more than fifty years, representing a period of useful and faithful service. Mr. Stetson, who is one of the most distinguished men in the piano trade, will continue his activities with the house in the supervision of the departments of which he has been the guiding spirit for so many years. Paul H. Schmidt was for many years assistant to the former president, Charles H. Steinway, and subsequently to the late president, Frederick T. Steinway, and will now assist the new president, Theodore E. Steinway, in the management of the ever growing interests of Steinway & Sons both in the United States and in Europe.

Mannes Conducts in Greenwich

David Mannes recently conducted a concert of symphonic music with forty members of the New York Symphony Orchestra at Greenwich, Conn., under the auspices of the Art Department of the Woman's Club. The program was divided into two parts, the first being arranged to appeal more particularly to the children of the audience. This part of the program included selections from Victor Herbert's Babes in Toyland, the Andante and Minuet from Haydn's Surprise Symphony, Gounod's March of a Marionette, MacDowell's To a Wild Rose and Will o' the Wisp, and Johann Strauss' Thunder and Lightning Waltz. The second part consisted of the Overture to Leonore, No. 3, by Beethoven, the prelude to The Deluge by Saint-Saëns, Debussy's Nuages and Fêtes, Chabrier's Rhapsodie Espagnole, Tchaikowsky's Songs Without Words and March Slav. Mr. Mannes and his orchestra scored a notable success.

New Cadman Opera for Boston

During the first week in February, the Chicago Opera visiting Boston, will produce there, Charles Wakefield Cadman's opera, The Witch of Salem.

APROPOS THE PROPOSED NEW METROPOLITAN OPERA HOUSE

The following statement is issued on behalf of the Board of Directors of the Metropolitan Opera Company, through the chairman, Otto H. Kahn: "So many inquiries are being received on the subject of the proposed new opera house, indicating so widespread a public interest, that it seems appropriate to state authoritatively the facts of the present situation.

"To begin with, there is no controversy. There is an earnest desire and a painstaking effort to find the wisest solution to a large and complex problem. The public may rest positively assured that in a matter affecting a great art institution and many thousands of opera goers, no considerations or influence will be permitted to sway the decision of those in charge, except the desire, free from preconceived ideas or pride of opinion, to do what is best for the cause of opera and most servicable to our city.

"The status of the matter is as follows: Some time ago Mr. Otto H. Kahn purchased a plot of land in West 56th and 57th Streets, between 8th and 9th Avenues, comprising 345 feet in 57th Street and 375 feet in 56th Street, with the idea of its suitability as a site for a new opera house, the erection of which, in our opinion, from various points of view had become a necessity. He offered that property (of course, at actual cost) for the purpose stated, and has since held it, at his own risk and expense, pending a definite conclusion as to its selection in connection with the new opera house project.

The main features of a tentative scheme for the erection of a new opera house, including the location above stated, a financial plan, and a method of dealing with the boxes, were approved last February by unanimous vote of the Boards of Directors of the Metropolitan Opera and Real Estate Co., and the Metropolitan Opera Co., respectively. Pursuant to that vote, architects were commissioned to design plans and prepare detailed estimates of cost.

These plans and estimates were submitted to both Boards concerned last July. The calculation of costs showed that the scheme as conceived last February was not feasible within the limits of the financial structure which had been contemplated. Action therefore had to be postponed pend-

ing further study. Inasmuch as several of the gentlemen concerned were about to sail for Europe, it was agreed to postpone further consideration of the matter until this fall.

"Meanwhile, from various quarters—including some of the box owners of the present Metropolitan Opera House—suggestions had been put forward looking to the choice of a site other than the one in 56th-57th Streets. However, none of these suggestions gave adequate heed to the financial problem involved (most of the proposed sites, moreover, being much more expensive than the one in 56th and 57th Streets), nor did they take adequate account of various operating and other practical considerations of importance.

"Mr. Kahn's personal attitude as well as that of the respective Boards of Directors was and is that this is no subject for rigid adherence to any particular predilection, but that they are more than willing to give the fullest and most open-minded consideration to any serious proposal, and indeed gladly welcome any helpful suggestions. They are a unit in believing that it is better to lose a year than to lose an opportunity to improve on their original choice, if they find that such an opportunity does, in fact, exist.

"The test of the availability of any suggested location is

- (1) Adequate size of the proposed plot,
- (2) Accessibility,
- (3) Absence, as near as attainable, of traffic congestion,
- (4) Reasonable facilities for parking,
- (5) Practicability from an operating and financial point of view.

"Accordingly, since last month we have been engaged in examining the merits and demerits of several other sites, and in the elaboration of various alternative plans. It is not believed that this work can be completed for two or three months, at the earliest. When it is completed, it will form the subject of comparison to views between the Metropolitan Opera and Real Estate Co., and the Metropolitan Opera Co., with a view to arriving at a definite and mutually satisfactory conclusion and plan of action.

"Such conclusion will be announced publicly at the earliest practicable moment."

MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

GARDEN ADMIRES ANGLIN'S ELECTRA

Happening to pass the new Gallo Theater one day last week, we thought we saw Mary Garden going into the theater, where Margaret Anglin and her company were rehearsing *Electra*, which opens there tonight for a limited engagement. We followed. It was the famous Mary, who looks younger and is more dynamic than ever. It seems Miss Garden is a great admirer of Miss Anglin and has seen the great exponent of the Greek drama in several performances of *Electra*. The singing actress of the Chicago Civic Opera Company was leaving the next day for the Windy



MARGARET ANGLIN

City and dropped in to see Miss Anglin, declaring very enthusiastically, and with a gesture of her hand which sent a few dozens of bracelets rattling, that she had come all the way across the continent to see *Electra*.

Miss Garden will be unable to attend the opening performance as her appearances in Chicago will prevent this, but she has expressed her intention of coming to New York, during the engagement at the Gallo Theater, expressly for the purpose of seeing Margaret Anglin again in one of her greatest parts. D'Annunzio's *Phèdre* was mentioned during the brief chat of the two famous women. Miss Garden asserted that when she last saw the Italian poet he had asked her if she would do *Phèdre*, but she felt it was too taxing emotionally. To this Miss Anglin agreed; the dramatic role requires the strength of six women. However, Miss Anglin promised to send the translation of the play to Miss Garden.

Miss Anglin expressed her admiration of Garden, especially in *Pelleas and Mellisande*, whereupon the singer confessed that when she had sung the role in Cologne "the audience didn't know what it was all about." She said she would never sing the opera there again, although she would do other roles. She is going to sing *Sappho* and *Judith* this season in Chicago and her opening performance is in *Monna Vanna*—a role she loves.

Mary Garden listened for awhile to the members of the company going through their lines without their knowing that the slim figure in a red gown and tight-fitting turban, seated quietly in the darkened orchestra with Miss Anglin was the great Mary. "There'd be no rehearsal if they suspected," said Miss Anglin. "How wonderful she looks—so young and well. A regular flapper," said Miss Anglin later as Garden dashed out of the theater. And Garden is all of that.

The cast of *Electra* will be as follows: Guardian, Clarence Derwent; Orestes, Ralph Roeder; Pylades, Howard Phillips; Leader of Chorus, Dorothy Scott; *Electra*, Margaret Anglin; Chrysothemis, Elwyn Harvey; Clytemnestra, Antoinette Perry; Aegisthus, Clyde Fillmore.

FIRST SHOWING OF EDUCATIONAL WAR FILM AT TEATRO DAL VERME

MILAN, ITALY.—An exceptionally interesting educational film of the Italian front during the late war was shown at the Teatro Dal Verme, October 26 to November 1. This film was produced by the Government cinematografico department of the General military headquarters, National Educational Institute (Luce) and is composed of documentary record scenes taken during action, by the military cinema operators of General Headquarters. More than 200 operators were killed while on heroic duty making these wonderful records.

This film is not a grand mise en scene; it has neither professional actors nor prepared scenery, but is an authentic vision of scenes taken at the front during the years of 1915 to 1918. It has been made with the object of showing the new Italian generation, the heroic sacrifices made by their fathers and brothers, many of whom died for their country. The impression made on all who see this wonderful reproduction of real war, is colossal. The Alps of the Dolomite covered with snow are alone a wonderful sight, but how

much more impressive when seen with numberless soldiers climbing their heights, at the peril of their lives; again we see them descending on snow shoes, on skis, and they seem literally to fly. Other great features are a bombardment of aeroplanes and dirigibles against the Austrians, the Navy in action, scenes of trench construction and gas horror, mounted soldiers swimming deep rivers, the sinking of the Santo Stefano, the Austrian Admiral ship, with 3,000 soldiers on board, owing to the heroism of Commander Rizzo. Also shown are the American boys who fought with valor and heroism at the Italian front. These realistic scenes combined make this the most impressive war film that has been produced to date, especially from an authentic standpoint. It closes with the dedication of The Tomb of the Unknown Soldier erected in Rome, during which the audience stands for a moment of solemn silence as the tomb is closed. The house was filled to capacity for every showing.

This film was not made as a speculation. It will be shown for educational propaganda only, and all proceeds above actual running expenses will be donated to the war orphans of Italy. It is planned to send this film to the United States. (Signed) ANTONIO BASSI

WHAT'S GOING ON IN VAUDEVILLE

E. F. Albee, head of the Keith-Albee Circuit, is in New England for the purpose of giving that territory a personal survey. He will inspect the Keith Memorial Theater in Boston which is being made ready for a January opening, and will tour other cities in view of selecting sites for new theaters. Mr. Albee will also visit the districts recently ravaged by the flood and will arrange relief measures in conjunction with the charitable organizations now at work in the area.

In the meantime the extensive development of the big vaudeville circuit goes on steadily. The Madison, the new B. S. Moss theater in Brooklyn, was formally opened on November 24. The new playhouse is designed along the most modern lines and ranks in the same class with the E. F. Albee in Brooklyn and the Palace in Cleveland. This month the Keith-Albee Chester Theater in Westchester will be dedicated.

The Columbia University Band of eighty pieces, under the direction of Frederick Low; the Fordham University Band of sixty pieces, piloted by Robert Keegan, and the Fordham Glee Club, under the leadership of Father Foley, are Keith-Albee vaudeville possibilities for the holidays. These collegiate organizations are smartly uniformed and well trained and have been winning acclaim at the big football games.

Sybil Vane, diminutive Welsh nightingale, returns from her tour of Germany, France and England in January and will be seen in Keith-Albee vaudeville in a new cycle of songs. Miss Vane enjoys international popularity.

JAZZ SINGER IN PHILADELPHIA

Echoes of the critical cheers that came from New York reviewers when Al Jolson in *The Jazz Singer* opened in New York, were heard when the first feature with Vitaphone sound opened for an indefinite engagement at Fox's Locust Theater in Philadelphia. Not a single motion picture editor dissented from the unanimous opinion that the picture was one of the outstanding film events of the season.

CIVIC REPERTORY THEATER

The repertory of the Civic Repertory Theater for the week of December 5 follows: December 5, Monday evening, *The Cradle Song*; 6, Tuesday evening, *The Good Hope*; 7, Wednesday, matinee, *The Good Hope*; 7, Wednesday evening, 2 x 2=5; 8, Thursday evening, *The Good Hope*; 9, Friday evening, *The Cradle Song*; 10, Saturday matinee, *The Good Hope*; 10, Saturday evening, 2 x 2=5.

DOROTHY JARDON HEARD AGAIN

Every Sunday night until Christmas there is to be a benefit show at some theater or other for the New York American Fund for poor children, and artists of the legitimate, concert and operatic stage are most generously donating their services. Last Sunday night a capital bill was given at the old Casino Theater with such top notchers as the Duncan Sisters, Eddie Dowling and Ray Dooley, Hal Skelly and Barbara Stanwick, and a number of other talented stars from various hits on Broadway, all of whom did their bit. One who "stopped the show" was none other than Dorothy Jardon, formerly of the Chicago and San Carlo opera companies, who sang the romanza from *Cavalleria Rusticana*, a charming Irish song, and the *Habenera* from *Carmen*. Miss Jardon has not been heard here in several years. Her voice is in excellent condition and she displayed anew that naturally fine voice of her's which should be heard right now in some first class opera company. Her *Carmen* is one of the happy memories of several years ago.

ROXY'S

Many of the visitors from out of town who attended the Army and Navy game last Saturday went to Roxy's in the evening, and had the privilege of witnessing a portion of the foot ball game on the screen. It is amazing how quickly this theater shows interesting current events in its news reels.

Included among the other attractions at Roxy's is *The Evolution of the Dance*, a remarkable series of dance silhouettes from the early to the modern period. Another clever dance number is *A Tinkle Tot*, which was so well liked last week that it has been held over. Russell E. Markert's *Sixteen American Rockets* appear as mechanical dolls and thoroughly delight the spectator with the precision and accuracy with which they render the number.

Following an organ solo, the orchestra gives a stirring performance of Tchaikowsky's *March Slav*, following which in a beautiful starlight setting, the chorus sings while five

AMUSEMENTS

POP. MAT. DAILY 2:45

AL JOLSON
in
"THE JAZZ SINGER"
VITAPHONE
WARNER THEA. BOWLING 52nd ST. 5th



CAPITOL

BROADWAY
at
51st STREET

JOHN GILBERT

in MAN, WOMAN and SIN

with JEANNE EAGLES—
A Metro-Goldwyn-Mayer
Picture

THE CAPITOLIANS
Capitol Grand Orchestra
WALT ROESNER
Guest Conductor
CAPITOL GRAND ORCHESTRA
CHESTER HALE GIRLS

9th of the
POPULAR SYMPHONIC
CONCERTS

Sunday, December 4th
at 11.30 a. m.

CAPITOL GRAND
ORCHESTRA
David Mendoza, Conductor

STRAND BROADWAY AT 47th STREET

MILTON SILLS

in "VALLEY OF THE GIANTS"

with DORIS KENYON—A First National Picture

NATHANIEL SHILKRET
and his augmented VICTOR SALON ORCHESTRA



50th St. & 7th Ave.
Under the Personal
Direction of
S. L. ROTHAFEL
(Roxy)

Reg. Sat. Dec. 3

"WILD
GEESE"

A Tiffany Stahl
Production

World's Greatest Theatre

People of discriminating taste
enjoy Roxy's, with the best in
motion pictures and diversisse-
ments. SYMPHONY OR-
CHESTRA of 110, entrancing
ballet.

Sunday Concert, Sun. Dec. 4th
at 11.30 A. M.

Soloist
DUSOLINI GIANNINI
Soprano
ROXY SYMPHONY
ORCHESTRA of 110
Erno Rapee, Conductor

MARGARET ANGLIN in ELECTRA

10 PERFORMANCES commencing DECEMBER 1
GALLO THEATER, 54th St., West of Broadway

members of the ballet pantomime the rendition in silhouette. For the cinema offerings, in addition to the news reel, which includes a Fox-Case Movietone, there is a Bruce Scenic entitled *Many Wings*, which shows some pictures from bird life. The feature picture is *The Wizard*, and those who find pleasure in the uncanny and get thrills out of murders will enjoy this picture tremendously.

PARAMOUNT

The Paramount Theater is celebrating its first anniversary this week, hence an even more elaborate and varied program than usual. Besides a splendid movie, *The Spotlight*, with Esther Ralston in the lead, the management presents the ever popular organ contest between Jesse Crawford and his wife (this time the argument is over opera and jazz); a revue with Lou Kosloff's stage orchestra, Roy Cropper singing Irving Berlin's new song, some unusual acrobats (not of the familiar and tiresome variety), comedians, dancers, ladies in striking costumes, and best of all, a contortionist. This act is given by two men and a gollywog who comes on the stage in a trunk from which he emerges and gets most alarmingly tangled up with his arms and legs. It would be indeed terrifying did not the man's perfect composure help one to believe that things would come out all right in the end that the arms and legs soon would be untangled. But there is more than the gollywog, lots more. And the theater is always crowded.

THE STRAND

The Mark Strand presentations this week are in keeping with the usual high standard of performance at that theater. Nathaniel Shilkret, the celebrated leader, and his talented musicians can play the most fascinating musical arrangements heard along Broadway in many a day.

I'm Coming Virginia, a pleasing melody, is featured by Mr. Shilkret this week, assisted by the Mark Strand Male Chorus. The *Liebling Singers*, an ensemble of lovely female voices, sang *The Serenade* as an accompaniment to the rhythmic dancing of Patricia Bowman and Nikolas Daks.

Chief Caupolican, the famous Indian baritone, took the house by storm singing *Pale Moon* and the *Toreador* song from *Carmen*. In a *Cornfield*, a novelty act, gave Johnson and Hewitt an opportunity to present some eccentric capers. *Oriental Sketches* preceded the feature picture, *The Wreck of the Hesperus*. Harry Carr and John Farrow have put together a lovely scenario as suggested by the famous poem



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by Longfellow. The bill at the Strand should make this week a red letter one in the theater's history.

COLONY

Silk Stockings, with Laura La Plante, blonde, petite, and charming, is the starred attraction at the Colony this week. The play is one of those rare, light hearted comedies that movie directors so often try for and so seldom achieve. It is free from most of the "gags," but has a varied assortment of situations built around the irrepressible Laura that are real rib-ticklers. The plot revolves around "the great American fighters—husbands and wives." Miss La Plante is the not-too-loving wife and John Harron her sparring partner. Excellent character comedy is provided by William Austin, as the well meaning and slightly dumb friend; Otis Harlan, who helps wreck the marriage as a method of teaching the partners how to appreciate each other, and Burr MacIntosh, as the Judge, also a regular fellow. Laura La Plante, however, carries a whole lot on her slim shoulders. Her acting in pantomime of her husband's alleged transgressions is the richest, most risible thing in the play. As a disinterested bit of advice—if you are easily shocked and don't like to laugh, don't go to the Colony to see Silk Stockings. The film incidentally was adapted for the screen from Cyril Harcourt's stage success, A Pair of Silk Stockings.

Other attractions on the program are a Stern Brothers comedy, Who's Wife, featuring Ike and Mike; a fine scenic of Sicily, an organ solo by George Brock, and Attilio Marchetti and the Colony Orchestra. On the whole a show that is a credit even to so capable a director as Hugo Riesendorf!

CAPITOL

A new page was turned in the Drew-Barrymore saga at the Capitol Theater last Saturday. Lionel Barrymore, the most versatile of the Barrymore trio, shares honors this week in a film called the Thirteenth Hour with a police dog, and believe it or not, the dog holds the final scene in the picture, where Barrymore have been wont to rise to heights. In the Thirteenth Hour, this Barrymore, still the most versatile, even after this awful disaster, is hurled from the topmost gable of his spacious mansion by the gleaming toothed dog to the shrubs below. The dog captures the heights, and part of Barrymore's raiment. The picture is full of trap doors, subways, arms, apes' heads and a detective who chews his cigar in perfect rhythm, and a little story. The surrounding bill is really the best part of the program. La Boheme makes the overture and there are the Chester Hale girls, Benny Rubin, and lots of good music, good sets, and Walt Roesner is the guest conductor of the Capitoliens.

55TH STREET CINEMA

There is a new haven for lovers of the unusual and artistic in the new 55th Street Cinema, the cozy little photoplay house that nestles diagonally across the street from the Mecca Auditorium. The theater is under the management of Jay David Blaufox and is devoted to the production of pictures of unusual merit, both new and revivals.

The main picture this week is an English contribution to the art of the cinema, The Prince of Lovers, based on the life of Lord Byron. It presents a rather different picture of this most famous of characters than has been given by such works as E. Barrington's Glorious Apollo, but while historically a bit inaccurate, it presents a perhaps truer estimation of the man himself. It portrays excellently the extraordinary, super-sensitiveness of the artist, that drove him into caustic rejoinders, too quick to seek offence where none was intended. The effect of his physical infirmity (his club foot) upon his life is made clear. It is an ever-present shadow. Howard Gaye, in the difficult title role, is a bit less handsome than expected, but in all other respects is more than adequate. Marjorie Hume plays the part of the "beautiful but dumb" Isabella Milbanke to perfection. The film, however, is highly interesting and undoubtedly will form argumentative material for some time to come. This reviewer's personal opinion is that it is an "apologia pro sua vita" at which Byron himself could have howled. It is a rather belated attempt to whitewash a life filled with eccentricities and extravagances. An interesting musical accompaniment for the picture is Liszt's Annotation from Byron, written by the composer after reading a poem of Byron's. It is the first showing of this picture in America.

The comedy relief is Why Girls Say No. If you want to find out, and you probably do, see the film. A color film, Clothes Make the Woman, featuring Sigrid Holmquist, and a "fish story," Feeding the Angels, complete the bill. This latter, incidentally, was filmed at the bottom of the sea, and shows the strangely beautiful sea life of the ocean's floor.

Last week's starred offering was the American premiere of a one hundred per cent American picture, Death Valley, by Raymond Wells. The locale of the picture is Death Valley, America's "hell-hole," 276 feet below sea level, 140 degrees in the shade—and there isn't any shade. There are no scene "sets" in the picture. It was completely filmed in Death Valley, a feat that nearly cost the director his life, due to the terrific heat plus the nervous intensity of his work.

The picture presents a new theory in photo-dramatics, to wit that the plot and action are more important than artists of national fame. It is a theme that comes close to the fundamentals of humanity, love, greed, hate, humanity in the raw, baking in the pitiless heat. There are only five people in the cast. The Boy, the Girl, Her Father, the Man, and the Woman. The author himself is in the unlovely role of the Man, driven by greed to robbery and murder, finally to meet the most horrible of deaths, bitten by a rattler in the midst of endless rolling sands. All of the characters are so thoroughly good that they deserve mention by name. In the order listed above they are Carroll Nye, Rada Rae, Sam Allen, Raymond Wells, and Grace Lord, to say nothing of the Dog and the Burro, Rex and Balaam. Although the program does not give her name particular mention should be given of the woman organist who played the musical setting for the picture. It was beautifully synchronized with the action, a fine, sensitive, artistic accompaniment.

Other features on the bill were Will Rogers, unofficial ambassador to foreign countries, on a peace mission to Dublin, the Newsograph, and an educational film, Heroes of the Sea.

HIPPODROME

The programs presented at the Hippodrome are so varied in character that there invariably is something which has an

appeal no matter from how wide a circle the audience is drawn. This week the program opens with an overture by the orchestra, following which the Colleano Family do some remarkable acrobatic feats. The Hicks Brothers then entertain with their banjos, a few jokes and dancing, and judging by the applause heaped out to Haynes and Beck, their comedy is enjoyed by Hippodrome patrons. The most elaborate presentation is One Arabian Night, which to some extent is patterned after opera, but is not very successful in the attempt. One of the acrobatic dancers, however, acquits herself more than creditably. Art Frank is the next attraction, and proves himself a clever comedian who knows his audience. His assistant, Miss Wood, is an able collaborator. Parisian Art, a series of human poses of works of art, does not elicit the applause it deserves, but this may be due to the fact that this type of entertainment has been overdone.

The cinema attractions include a feature picture, Very Confidential; the News Reel, and the usual comic songs with Frederick Kinsley at the organ.

DO YOU KNOW THAT—

A tablet to the memory of Sir Arthur Sullivan was unveiled last week at 45 East 20th Street by Walter Damrosch. The composer practically wrote the whole of The Pirates of Penzance on this site, which was formerly occupied by a hotel.

Skallagrim (Grim the Bald) by Richard West Saunders, with music by Wassili Leps, will be the first production by Cole-Redding, Inc.

On November 24, Warner Brothers' picture, Don Juan, with John Barrymore, opened the new Paramount Theater in Paris.

C. A. (Herman) Leonard has succeeded Martha Wilchinski at the Capitol Theater.

The Jazz Singer, with Al Jolson, was shown in Chicago for the first time a week ago Tuesday night. It has settled down in Philadelphia for a long run. New York still counts the film among its most successful offerings.

Rough Riders is now being shown at popular prices at the Rialto; Sorrell and Son continues at the Rivoli.

This is Nat Shilkret's final week at The Mark Strand Theater.

Cleveland Orchestra's New York Program

The Cleveland Orchestra, which is to play at Carnegie Hall on December 6, under the direction of Nikolai Sokoloff, assisted by the Women's University Glee Club of New York, Marie Montana, soprano, and Nikola Zan, baritone, announces its program as follows: overture to The Magic Flute by Mozart; Israel Symphony for orchestra, sopranos, altos and bass by Bloch; La Procesion del Rocio by Turina; La Damoselle Elue by Debussy, and introduction and march from the Golden Cockerel by Rimsky-Korsakoff.

ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Norwich, N. Y.—An important musical event was the vocal and organ recital at the first Congregational Church, by Mr. and Mrs. Charles Floyd, singers, and Lucy Brooks, organist. "All who enjoy Mr. Floyd's art heard him at his best, showing his versatility and able interpretations; Mrs. Floyd's dramatic contralto and her controlled, even quality of voice bespeak the artist," said the Norwich Sun. The church was well filled, the audience very appreciative, and many flattering comments were heard. Mr. Floyd has opened a branch studio in Binghamton, spending Mondays and Thursdays there.

Philadelphia, Pa. (See letter on another page.)

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex.—Ruth St. Denis, Ted Shawn, and the Denishawn Dancers appeared in four charming and artistic dances at Municipal Auditorium when the Ziegfeld Follies were presented.

Spanish and Mexican music was the subject of the program arranged by Mrs. E. Heusinger and Mrs. J. M. Spriggs, for the Music Department of the Women's Club, Mrs. T. E. Mumme, chairman. The participants were: Hugh McAmis, who gave an interesting talk on the subject; Olga Louise Seiser, pianist; Mrs. T. M. Wheat, violinist; Mrs. A. M. McNally, soprano; Herbert Carnegie, tenor; and Morta Hidalgo and Mary Russell, dancers. The accompanists were Catherine Clarke, Mrs. Edward Hoyer, Sr., Mrs. L. L. Marks and Mrs. Raymond Russell.

Delphine Klockman, coloratura soprano; Mamie Sue Halbrook, pianist, Cecile Steinfeldt-Satterfield, pianist, and John Mr. Steinfeldt, Jr., violinist, members of the faculty of the San Antonio College of Music, of which John M. Steinfeldt is founder and president, appeared in an interesting recital recently.

Merry Brendel, thirteen, and John Anderson, fourteen, appeared on the program of the Junior Department of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Lida V. Grosh is chairman of the department.

Betty Longaker Wilson, soprano, with Walter Dunham at the municipal organ, and twenty children, presented an interesting prologue to the picture, Sparrows, which was a

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part of the Home Exposition held in the Municipal Auditorium.

Mrs. James J. Loving arranged the program for the Army Civilian Club, Mrs. Ernest Hinds, Army president, and Mrs. J. B. Levrigh, Civilian president. The participants were Mrs. Rexford Shores, pianist, and Mrs. L. A. Walthall, soprano.

Twenty-five negro singers, members of the Community Chorus of the Playground and Recreation Association, gave a program of negro folk songs and spirituals, under the auspices of the Academy of Arts and Sciences. Maude E. Pinkins was the accompanist.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, entertained with the first four musical teas (of which Mrs. Walter Walthall is chairman, and Mrs. Leonard Brown, vice-chairman), at which time Mary James, pianist, and Mary Neilson, mezzo-soprano, were presented. Miss James is a former pupil of Walter Dunham of this city. More recently she has been a student in the Cincinnati Conservatory of Music, where she has won two scholarships, and other honors. All of her numbers at this recital were given with breadth of tone, surety of technique, and fine understanding. Miss Neilson is a former voice student at the Incarnate Word College and more recently of Elizabeth Cunningham. She displayed a voice of sweetness and charm, with fine range, ample technique, and evenness of the registers. The able accompanist was Mrs. James J. Loving.

Alexander Johnston, tenor, with Hugh McAims, accompanist, gave an enjoyable group of songs preceding a luncheon given by the City Federation of Women's Clubs, Mrs. J. S. Peter, president. Alice Mayfield is chairman of programs.

Albert Herff-Beze was presented in an illustrated lecture on Rimsky-Korsakoff's *Le Coq d'Or* by the Tuesday Musical Club. This was the first of a series of four to be given this season. It was illustrated with records, and piano arrangements of the score by Mr. Beze, and was given in a most authoritative and interesting manner.

Evelyn Duerler, soprano (recent artist-pupil of Elizabeth Cunningham), and Charles Stone, tenor, (artist-pupil of Mrs. Fred Jones, his only teacher), have joined the American Opera Company.

Ora Laas Witte, soprano, is in Chicago completing work for a Bachelor of Music degree at the Glenn Dillard Gunn Music School.

The San Antonio Composers Guild is a new organization in San Antonio. John M. Steinfeldt, dean of pianists, and a composer of note, was unanimously elected Dean at the first meeting. Mrs. Fred Wallace elected secretary, and Hugh McAims, treasurer. Charter members and officers are as follows: Mrs. L. A. Mackay-Cantell (with whom the idea originated), Mrs. A. M. Fischer, Alice Mayfield, Albert Herff-Beze, Frederick King, Walter Dunham, Otto Majewski, Roy Repass, and David L. Ormesher. The auxiliary list of patron members is headed by Mrs. Eli Hertzberg.

Mrs. Eugene Staffel, teacher of piano here, was a member of the master class conducted by E. Robert Schmitz in Colorado Springs recently.

Mary Stuart Edwards, soprano and teacher of voice, recently returned from the coast, where she completed a master's course with Yeatman Griffith and also attended the second class conducted by him in Beaumont, Tex. While in San Francisco she attended a master class, conducted by Louis Graveure.

Summit, N. J.—Milan Lusk, violinist, was enthusiastically received when he played here under the auspices of the Parent-Teachers' Association. The Summit Record said that "he played an Adagio by Wieniawski with stately dignity and gave one the assurance that he was indeed a violinist of remarkable ability," and that his well-built foundation of clearly dexterous technique was only one of the mediums at his command." V. P.

Syracuse, N. Y. (See letter on another page.)

Irma Swift Returns from West

Irma Swift, coloratura soprano, has returned to New York after spending the past few weeks fulfilling concert

engagements in the Middle West. Miss Swift never fails to delight her audience with her splendid interpretations, possessing a voice which is commendable for its flexibility and evenness.

ARTISTS EVERYWHERE

Louise Bavé, coloratura soprano, will present a program at the Women's Club of Louisville on December 8. Miss Bavé has sung in opera and concerts here and abroad, and everywhere the press has praised her unusual ability.

Rita Benneche, coloratura soprano, has been engaged by the Reading Symphony Orchestra for February 27, booked through her manager, Annie Friedberg.

Edwin and Jewell Bethany Hughes, pianists, will be heard in joint recital at New Rochelle, N. Y., December 9, and at Stamford, Conn., January 11.

Jerdone Bradford, contralto, and **Carroll Hollister**, pianist, are appearing with success in interesting programs of music at formal recitals and also at informal drawing room musicales.

Gena Branscombe's new song, *Ah Love I Shall Find Thee*, published by Boosey & Co., was sung recently by Earle Tuckerman before the New York Guild of Vocal Teachers. Miss Branscombe was one of the guests of honor of the Guild, and played for Mr. Tuckerman.

Marguerite D'Alvarez, Peruvian contralto of the Chicago Opera, and Sir Thomas Beecham with the London Symphony Orchestra, opened the season in Liverpool England, with a series of "International Celebrity" concerts, given for the purpose of establishing a Musical Hall of Fame, to which a list of additional artists will be added each year. The series was completed with Gerhardt, Cortot, Johann Strauss and Friedman.

The Fiqué Choral Thanksgiving banquet and dance will take place December 3, at seven o'clock. This is always a notable affair, with 200 to 300 participants.

Katherine Gorin, pianist-composer, was guest soloist recently in a program of Russian music at the Chromatic Club, Buffalo. She played compositions of Glinka, Balakireff, Medtner, and Rachmaninoff.

The Hart House String Quartet, following its Beethoven Association concert in New York, left on an extensive American tour, playing in Montreal, Ottawa, Canada, Detroit, Salt Lake City, and San Francisco.

Gwendolyn Lorie is in New York studying with Tofi Trabilsee in preparation for operatic and concert work. She is a young, American-born artist, and has been living in Canada; she has had considerable experience in concert work. Mr. Trabilsee predicts a bright future for her, as her voice has emotion, richness and warmth.

Lucia Macarrio, soprano artist-pupil of Tofi Trabilsee, who has delighted many European audiences, is planning a concert tour of the principal cities of the United States. She is the possessor of a charming voice, which has entertained thousands of radio music lovers over WJZ and other stations, and has received many requests to sing again.

The Malkin Trio concert in Ossining delighted a large audience and brought many recalls for the three brothers. Regarding the trio's Stamford, Conn., program the Advocate said in part: "a remarkable organization; although each is a recognized solo performer, there was no striving after individual recognition.... exquisitely chosen and balanced.... a splendid concert."

Kathryn Meisle and Allen McQuhae who have been heard in joint recital, reunited for the annual dinner of the New York branch of the National Customs Service Association at the Hotel Commodore. Solon Alberti accompanied them in their solos and duets. John Powell, pianist, was heard in a group of compositions.

Frederick Millar, British basso, who has been frequently heard in this country, made his American opera debut in *Traviata* with the Philadelphia Opera Company. He will be heard again this winter in *Aida* and *La Bohème*. Mr. Millar's career has been a romantic one. Born in Birmingham, England, he learned the family trade of diamond setting, and at an early age became a jeweler by appointment to the King and Queen of England. Meanwhile he studied the pipe organ as a hobby, and became so proficient that he was invited to play some of the most famous organs of the Old World. On a trip to America several years ago, he was invited to sing at the ship's concert, as an amateur. The celebrated basso, Delatorre, who was a fellow passenger, heard him and declared, so it is said, that he possessed "one of the finest natural bass voices in the world." On his recommendation Millar forthwith turned to singing as a profession. He made his American concert debut in Boston in 1925.

Walter Mills, baritone, was so well received when he appeared at the Ogontz School, Ogontz, Pa., that it resulted in a reengagement the following week. Another appearance which secured a reengagement for him was at Carnegie Hall, New York. Mr. Mills is booked for engagements in Pennsylvania and Ohio in January, in which month he also will give his New York recital. The latter part of February he will go abroad to sing in Berlin, Munich, Dresden, The Hague, Amsterdam and London.

Kattie Mora, Havana pianist, announces two recitals, December 3 and 5; the programs contains works by composers ranging from Bach to Schumann, Cervantes, Liszt and MacDowell.

Alfredo San Marlo wrote during the summer in Spain and played for the first time in Carnegie Hall the old Inca melody, *Prayer to the Sun*, as a feature of his New York violin recital, which has aroused wide interest among musicians as the first authentic specimen of Inca music produced in this country. A student of Indian folk lore who attended the violinist's recital immediately discovered that the piece bears a remarkable family similarity to a melody which he heard some years ago on the Sioux Indian reservation as a ceremonial song to celebrate the birth of a male child.

Michel Scapiro, violinist and teacher, received a letter from Chalmers Clifton, conductor of the American Orchestral Society, saying how pleased he is with the students sent him for orchestral practice. Mr. Clifton stresses particularly their fine style, clean intonation and reading abilities. Recent arrivals at the Scapiro studios include a number of students from Minneapolis, among them a four-time medalist. Michel Scapiro enjoys teaching beginners as much as advanced and professional players. "It gives me

a sense of being architect and builder at the same time, placing brick upon brick, and guiding the animated structure to maturity and completion," says Mr. Scapiro.

John Prindle Scott has returned from McDonough, N. Y.

Ethelynde Smith has returned to her home in Portland, Me., from her second tour of the Maritime Provinces, where she has been scheduled for new and return engagements.

Jerome Swinford, baritone, and **Katherine Gorin**, pianist-composer, gave a joint recital at Port Washington, L. I., for the new concert series which was recently inaugurated last month.

The Verdi Club, which recently celebrated its tenth anniversary with a supper and ball at the Hotel Roosevelt, will give a musical and dramatic afternoon at the Waldorf-Astoria Hotel, on December 9.

Reinald Werrenrath, baritone, was the guest artist of the symphony orchestra concert at the Capitol Theater in New York on Sunday morning, November 6. The baritone's first recital in Bay City, Mich., which was given recently, called forth "frenzied homage," according to the *Daily Times* of that city, which continued to say that at the end of the program Mr. Werrenrath was "called back on the stage twice by applause which was as deep in feeling as in volume. Critics in the audience pronounced it by far the greatest individual performance ever given in Bay City."

Alice Ralph Wood, soprano, (artist-pupil of Carlos Sanchez), will be heard in a Steinway Hall recital, December 5. Miss Wood has won a reputation as a church, synagogue and concert singer.

CONCERT ANNOUNCEMENTS NEW YORK

December 1—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; Josef Martin, piano, afternoon, Town Hall; Leo Podolsky, piano, evening, Town Hall; William Durieux, cello, evening, Engineering Auditorium; Mrs. Rebecca Seligman, opera recital, morning, Music League Artists, afternoon, Town Hall; Josef Martin, piano, afternoon, Town Hall; Leo Podolsky, piano, Town Hall; Margaret Anglin in *Electra*, evening, Gallo Theater.

December 2—Philharmonic Society, afternoon, Carnegie Hall; Jeanette Vreeland, song, evening, Carnegie Hall; Baltimore Friday Morning Musicals, Baltimore Hotel.

December 3—New York Symphony Orchestra, afternoon, Carnegie Hall; Marmen Dancers, evening, Carnegie Hall; The English Singers, afternoon, Town Hall; People's Chorus of New York, evening, Town Hall; Anna Winitsky, piano, evening, Steinway Hall; Orchestral Concert for Young People, morning, Hampden Theater.

December 4—Philharmonic Society, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Lillian Evanti, song, evening, Bijou Theater; Doris Canfield and Rosaline Gardner, dance, evening, Little Theater; New York Matinee Musicals, afternoon, Ambassador Hotel; Lynnwood Farnam, organ, afternoon, Church of the Holy Communion; Musical Art Quartet, evening, Guild Theater; John McCormack, song, afternoon, Century Theater; Robert O'Connor, piano, evening, Princess Theater; N. Y. Matinee Musicals, afternoon, Ambassador Hotel; Catherine De Vogel, discourse, evening, Charles Hopkins Theater.

December 5—Irvin Schenkman, piano, evening, Carnegie Hall; Rene Chemet, violin, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion; Alice Ralph Wood, song, evening, Steinway Hall.

December 6—Cleveland Orchestra, evening, Carnegie Hall; National Music League Artists, afternoon, Town Hall; Harold Morris, piano, evening, Town Hall.

December 7—Shura Cherkassky, piano, evening, Carnegie Hall; Myra Hess and Irene Scharer, piano, afternoon, Town Hall; Emanuel Zetlin, violin, evening, Town Hall; Rhea Silberta, *The Music of Yesterday and Today*, morning, Plaza Hotel; Katherine Bowen, piano, evening, Steinway Hall.

December 8—Philharmonic Society, evening, Carnegie Hall; Sylvia Lent, violin, evening, Town Hall; Mrs. Rebecca Seligman, opera recital, morning, Guild Hall.

December 9—Philharmonic Society, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Myndelle Louis, song, afternoon, Town Hall; Compinsky Trio, evening, Carnegie Chamber Music Hall; Eva Mali, song, evening, Steinway Hall.

December 10—Symphony concert for children, morning, Carnegie Hall; Mrs. Ernest Heron, song, afternoon, Carnegie Hall; St. Matthews Lutheran School, evening, Carnegie Hall; Richard Rublig, piano, afternoon, Town Hall; Yale University Glee Club, evening, Town Hall.

December 11—Frances Alda, song, afternoon, Carnegie Hall; Philharmonic Society, afternoon, Metropolitan Opera House; Sunday Night Concert, Metropolitan Opera House; New York Symphony Orchestra, afternoon, Mecca Auditorium; Abby Morrison Ricker, opera soliloquies, evening, Belmont Theater; Walter Leary, song, evening, Gallo Theater; Adam Kurylo, violin, afternoon, Engineering Auditorium; English Singers, afternoon, Town Hall; Lucille de Vescovi, song, evening, John Golden Theater; Lynnwood Farnam, organ, afternoon, Church of the Holy Communion; Lillian Magnuson, piano, afternoon, Guild Theater.

December 12—Henri Deering, piano, evening, Town Hall; Lynnwood Farnam, organ, evening, Church of the Holy Communion; Yehudi Menuhin, violin, evening, Carnegie Hall.

December 13—Ernest Heron, piano, evening, Carnegie Hall; Pauline Danforth, piano, afternoon, Town Hall; Florence Page Kimball, song, evening, Town Hall; Mrs. Edwin Franko Goldman and Ralph Leopold, *The Life and Loves of Richard Wagner*, afternoon, Hotel Madison; New York Opera Club, Charlotte Lund in *operologue*, La Rondine.

December 14—Ernest Hutcheson piano, evening, Carnegie Hall; Kathleen Parlow, violin, afternoon, Town Hall; Mortimer Wilson String Sinfonietta and Paulo Gruppe, evening, Town Hall; Elshuco Trio, evening, Engineering Auditorium; Maud von Steuben, evening, Steinway Hall.

LEO PODOLSKY

Some of the Important Engagements, Season 1927-28

Boston Recital, Nov. 28, 1927

New York Recital, Dec. 1, 1927

Chicago Symphony Orchestra, Dec. 30 and 31, 1927

Chicago Recital, Feb. 19, 1928

Detroit Symphony Orchestra, March 11, 1928

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The Cleveland Orchestra

NIKOLAI SOKOLOFF, Conductor

with the assistance of

The Women's University
Glee Club

OF NEW YORK

GERALD REYNOLDS, Director

MARIE MONTANA, Soprano

NIKOLA ZAN, Baritone

Tuesday, December 6th,
at 8:30 p. m.

Carnegie Hall, New York

PROGRAM

Overture to *The Magic Flute*.....Mozart

Israel, Symphony for Orchestra, Sopranos,

Altos and Bass.....Bloch

La Procecion del Rocio.....Turina

Triana en fete-La Procecion

La Damoselle Elue (The Blessed Damosel), for Soprano Solo, Women's

Voices and Orchestra.....Debussy

Introduction and March from the Golden

Cockerel.....Rimsky-Korsakoff

Brunswick Records.....Steinway Piano

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Cleveland's Music Week

CLEVELAND, OHIO.—Cleveland had a formidable array of talent lined up for its annual celebration of Music Week, with a "Pop" concert by the Cleveland Orchestra at Masonic Hall, under the baton of Rudolph Ringwall, assistant conductor. Old favorites were played, and Jascha Veissi, assistant concert-master, was the soloist, giving the Faust fantasy in brilliant style, and following it with an encore.

That same evening in the same hall, Walter McNally, Irish baritone, gave a recital, singing songs by Franck, Handel, Leoncavallo and others, assisted by Leopold Kinkel, violinist, and Marie Fleming, accompanist.

At the Hotel Statler, the Fortnightly Club gave its first afternoon concert of the season, presenting as guest artist Howard Justice, tenor, who sang Morgan's Clorinda, When the Dew Is Falling by Schneider, and Bridge's Love Went A'Riding, with Ben Burtt at the piano. Mr. Justice's resonant, finely trained voice was enthusiastically received. Franklyn Carnahan, Cleveland pianist and teacher, played two groups, all beautifully done, with Mr. Carnahan's accustomed finesse and brilliancy of technique. Florence Wolam Kelly, soprano, sang two groups with Mrs. Harold True at the piano, and joined with Mr. Justice in the final number, My Heart Greets the Morn, by A. Goring-Thomas.

In public hall, several sterling organizations of Cleveland contributed their services to a gala concert, presented free to the public, among them J. Van Dyke Miller with his Singers Club, Charles D. Dawe with his Orpheus Male Choir; The Mozart Club, a chorus of negro men; Cleveland Railway Chorus and the Bell Telephone Chorus; a fifty piece orchestra, under the leadership of Walter Logan; Edwin Arthur Kraft, organist; Herman Rosen, violinist, and Mme. Suzanne Dreger, pianist.

The Cleveland Orchestra, at its third pair of concerts, played as its piece de resistance the Szymanowski Concerto for Violin and Orchestra, which had never before been heard in Cleveland. For this great work Paul Kochanski came as soloist, and the performance was prefaced by a few remarks by Conductor Sokoloff, who begged the audience to "listen with all their ears" to the magnificent work about to be played, and assured them that he and his orchestra men had enjoyed tremendously the rehearsals of the difficult work. Evidently the audience was sincere in its approval. There was thundering applause for Mr. Kochanski's superb playing and for the excellent job done by the orchestra under Mr. Sokoloff. Seldom has a modern work met with such spontaneous accord from Clevelanders. Mr. Kochanski also played the Bach concerto in A minor, and the remainder of the program consisted of the Schubert Unfinished Symphony and Tchaikowsky's Theme and Variations.

Willem Mengelberg came to Public Hall with the New York Philharmonic Orchestra, playing a program that included Vivaldi's Concerto Grosso, Rieti's Concerto for Wind Instruments, the Negro Rhapsody by Goldmark, and the first symphony of Brahms. This was the first of a series of concerts to be presented by Frederic Gonda. Mr. Mengelberg and his men were in fine fettle and played the interesting program with genuine fervor and enthusiasm. The audience received them cordially and seemed to derive a real inspiration from their performance.

Marion Talley returned to Masonic Hall under the management of Giacomo Bernardi. In the year, she seems to have gained vocally and histrionically, as well as in the matter of appearance. Miss Talley's outstanding numbers were Ah fors e lui from Traviata, a transcription of the Blue Danube by Frank La Forge, the Polonaise from Mignon and the La Forge-Bishop Mocking Bird. A lighter group of songs included Rasbach's Trees, Reger's Virgin Slumber Song and others. She was capably assisted by John Corigliano, violinist.

In the ballroom of the Hotel Allerton, Harold Berkley gave his first big public recital since his return from a period of study in Europe. Mr. Berkley disclosed a clear and beautiful tone, a sparkling technic in the pyrotechnical phrases and an admirable sense of rhythm.

Josef Hofmann appeared recently as soloist with the Cleveland Orchestra, playing his own Chromatic, described on the program as "a symphonic duologue for piano and orchestra." It was a brilliant and flashy thing, which the audience seemed to like, and it was given a most satisfying interpretation by Nikolai Sokoloff; yet it is perhaps safe to say that in Mr. Hofmann's playing of the quieter Beethoven concerto in G, his real triumph was achieved.

Cleveland Institute Notes

CLEVELAND, OHIO.—The newest member of the faculty of the Cleveland Institute of Music, Marcel Salzinger, Viennese baritone, made his debut before Cleveland's musical public in a concert at the school last week. He offered a well diversified selection of songs ranging from the opening number, Un certo non so che, of Vivaldi through Haydn, Donizetti and Brahms to Respighi and Saint-Saens.

James H. Rogers, music critic of the Cleveland Plain Dealer, said of Salzinger's first appearance: "He sings with fine intelligence and authority, possesses a dependable, excellently controlled voice of noteworthy power and range and of musical quality, and altogether is a valuable acquisition to Cleveland's growing list of capable song recitalists. Although primarily an opera singer he has the clear perception of the requirements of lyric interpretation. He lends to his songs a fitting and convincing voice. His choice of songs bespoke a versatile taste which, beyond doubt, was reflected in the manner of their delivery."

Cleveland will have its first chance to hear Salzinger in opera during the winter, or early in the spring, when his opera classes will be presented in their first public performances. Salzinger, then, will sing with his operatic students.

Ruth Hall Artist Heard in Musicale

Vivia Brewster, lyric soprano and pupil of Ruth Hall, gave a musicale at the Morningside Residence Club, November 13, presenting three groups which she imbued with genuine feeling and sincere style. Her voice is particularly pleasing in the higher register and shows the result of proper training. Miss Hall accompanied the young artist, and not only is she a thorough musician, she also has to her credit much experience and association with famous artists such as Calvé.

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DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio. Dec., St. Louis, Mo. Summer Normal, 1928, Cincinnati Cons. of Music.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa Summer, Paris, France.

GLADYS MARSALIS GLENN, 1217 Bowie Street, Vivins Place, Amarillo, Texas.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

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ANOTHER AMERICAN GIRL, LEONORA CORONA, MAKES AUSPICIOUS DEBUT AT METROPOLITAN

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VIOLANTA AND HANSEL AND GRETTEL, NOVEMBER 21

At the Metropolitan Opera House on November 21 the double bill, *Violanta* and *Hansel and Gretel*, was repeated.



CLARENCE WHITEHILL

as seen by *Viafiora* in one of the tragic moments of *Violanta*, Korngold's one-act opera, in which Mr. Whitehill makes an imposing Captain Troval.

Violanta was as noisy as ever, and it seems as if a good deal of fine stage craft was wasted on a poor vehicle. Whitehill was again splendid as husband Troval, Jeritza her impassioned self as *Violanta*, Kirchhoff sang the music of Alfonso brilliantly and others in smaller roles made up a completely effective cast. In *Hansel and Gretel* the cast was as before. Queena Mario sang the role of Gretel and was extremely effective. No less so was Editha Fleischer as *Hansel*, Dorothee Manski as the witch, Henriette Wakefield as Gertrude, Gustav Schuetzendorf as Peter. The present staging of this work proves a distinct addition to the character of the music. However, the Metropolitan's latest double bill cannot be said to be the best offering that the house has given its patrons in recent years.

L'AFRICANA, NOVEMBER 23

That Meyerbeer's age-old lyric drama, *L'Africana* still has a great appeal for Metropolitan opera-goers was demonstrated on November 23, when a capacity audience applauded vociferously whenever the opportunity offered. One of the outstanding reasons for the success of the performance undoubtedly was the vivid portrayal which Rosa Ponselle gave to the slave-girl. Her acting was such that whenever she was on the stage the attention was riveted on her, and her glorious voice, so large in volume and rich and vibrant in quality, made one feel that the performance was well worth attending if only to hear her sing. But, in addition to Ponselle, there was Gigli, in unusually fine voice, in the role of the young navigator. He was wildly applauded for his arias, and the duets with Ponselle were a joy to hear.

Queena Mario made an attractive Inez, and was more than creditable both histrionically and vocally. Among others in leading roles who contributed unstintingly of their vocal resources were Adamo Didur (Don Pedro), Giuseppe De Luca (Nelusco), Leon Rother (Grand Inquisitor and Grand Brahmin) and Paolo Ananias, Don Diego.

The settings were excellent, and the battle on board ship was staged in a most realistic manner. The locale of part of the opera being African enabled the ballet to do some colorful dancing.

Serafin infused vitality and skill into his conducting.

TURANDOT, NOVEMBER 24

For the third time this season Turandot was given at the Metropolitan on November 24, and again Jeritza scored decisively with her gorgeous voice and equally gorgeous raiment. Lauri-Volpi, as usual, was entrusted with the role of the unknown Prince, but owing to the illness of Nanette Guilford there was a substitution in the role of Liu, on this occasion it being sung in an appealing manner and with vocal skill by Elda Vettori. Serafin conducted with his accustomed artistry.

IL TROVATORE, NOVEMBER 24

The debut of Leonora Corona in the season's first performance of *Il Trovatore* was what brought a full house to the Metropolitan on Thanksgiving afternoon. It would take an event such as this, as Miss Corona is an American girl of whom one should be justly proud, to bring out most

people from a comfortable fireside on such an afternoon; for though *Trovatore* holds some of Verdi's most tuneful thoughts, it has been tried and worn far too much to be of unusual interest today. Miss Corona presented a lovely figure from many standpoints. She is extremely good to look at, was gowned with taste, and did an outstanding bit of work histrionically. She was at ease and in complete command of herself as she threw herself into the role, giving the impression of complete oblivion of her audience. She was convincing throughout her performance and in the first scene of the last act rose to considerable emotional heights. Her death scene was also well done, with a sufficient amount of detail in portrayal. From a vocal side the opera is exacting; it calls for dramatic climaxes and also for legato and fioratura passages of exceptional difficulty. These Miss Corona mastered with an assurance which is the result of correct vocal production and real singing intelligence. Her voice is pleasing, at times with a rich quality in the lower register, which Miss Corona used to



JULIETTE WIHL

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"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

advantage in the *Miserere*; in the higher section it has a ringing, thrilling quality. The singer's debut was reason for rejoicing for many for she was feted and applauded to the echo. To support her admirable work she had Giovanni Martinelli as a gloriously voiced Manrico; Giuseppe Danise, who was most artistic in his interpretation of Count di Luna; Margaret Matzenauer as a convincing Azucena, Ezio Pinza as an outstanding Ferrando and Philine Falco, Giordano Paltrinieri and Arnold Gabor completing the cast. The conducting of Bellezza enlivened the old score and gave fine support to the singers.

DIE MEISTERSINGER, NOVEMBER 25

The second performance this season of *Die Meistersinger* drew the usual capacity attendance to the opera. Mr. Gatti-Casazza presented the same cast as at the first performance, so there was abundant reason again to admire and enjoy this highly enjoyable presentation of Wagner's chef d'oeuvre. As Eva, Grete Stueckgold was appropriately youthful in aspect and manner. She sang and acted, moreover, with a degree of skill that emphasized anew her value to the company. The Hans Sachs of Clarence Whitehill is now a familiar characterization and exercised its old charm. Rudolf Laubenthal sang very well indeed the exacting measures allotted to Walther, while Mr. Schuetzendorf proved again his fitness to rank with the great Beckmessers of the past. George Meader was again a perfect David and Richard Mayr a commendable Pogner. Marion Telva as Magdalene and George Cehanovsky as the night watchman filled out a well rounded cast. A feature of the performance



LEONORA CORONA

who made her Metropolitan debut as Leonora in *Il Trovatore*.

was, as usual, the fine singing of the chorus. Mr. Bodanzky led his orchestra with skill and spirit, and the performance went very smoothly.

MARTHA, NOVEMBER 26 (MATINEE)

Martha, which was Saturday afternoon's fare at the Metropolitan, seems annually to take on a new air of festivity, and its sentimental melodies are a veritable holiday for the singers and a treat for those who are still loyal to Flotow's remarkably long lived little opera. Frances Alda sang her familiar role of Martha, and Kathleen Howard came again as her maid and fellow-conspirator, Nancy. Bravos greeted Gigli, and he was deserving of them, Giuseppe de Luca sang and loved and lost and won again with his usual grace, good voice, and diction, and the whole afternoon was a gay few hours of tuneful music. Tullio Serafin conducted, and gave the opera the same care and touched it with the same good taste which is characteristic of his more serious efforts.

MADAME BUTTERFLY, NOVEMBER 26

On Saturday night, last, *Madame Butterfly* was given for the first time this season at the Metropolitan before an audience that received the artists with great enthusiasm, frequently giving vent to "bises." There was a new and very good Pinkerton in the person of Frederick Jagel, American tenor. In appearance he was all that could be hoped for in his trim-looking uniform. Vocally he gave much to please his admirers by whom he was tendered quite an ovation. He will be welcome in other roles of his repertory. Florence Easton's Cio-Cio-San is a familiar one. She sang beautifully as always and histrionically made the part appealing and interesting. Ina Bourskaya was a sympathetic Suzuki, and, of course, the Sharpless of the much beloved Scotti was a piece de resistance. His favor never wanes. Belezza conducted.

METROPOLITAN SUNDAY NIGHT CONCERT

The feature of the fourth Sunday night concert at the Metropolitan Opera House on November 27, was the appearance of Leonora Corona, soprano, a recent addition to the Metropolitan forces, and a newcomer to this particular series. She sang with distinction two arias from *La Forza del Destino*, one a solo and the other a duet with that sterling basso, Joseph MacPherson. Miss Corona's voice is clear and warm, and carries astonishingly well. Her dramatic fervor impressed audience, and she received a warm reception. The other artists on the program were Dorothee

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Manski, soprano, Frederick Jagel and Rudolph Laubenthal, tenors, and Everett Marshall and Millo Pico, baritones. Miss Manski was excellent in an aria from Tannhauser, and doubled later with Mr. Laubenthal in an artistic rendition of the duet in Die Walkure. Mr. Laubenthal's solo offering was the Meistersinger Prize Song, which he sang in fine style, dramatic and highly individualistic. Mr. Jagel sang the familiar Flower Song from Carmen, for while his pleasing, not particularly robust voice seemed peculiarly fitted.

He appeared again with Mr. Marshall in the duet from Act One of La Gioconda. Mr. Marshall also gave an aria from Il Trovatore, for which he was much applauded. Millo Pico, who opened the vocal program with the O santa medaglia aria from Faust, was his real self—a genuine stylist. The orchestra, under the suave guidance of Giuseppe Bamboshek, gave four numbers including three movements of Ipolitow-Ivanow's Caucasian Sketches, and the too familiar Zampa overture.

WLWL, the Paulist Fathers' new station, operates from Arlington, N. J., its recent new location.

Major Bowes was granted permission for the first time in Ricordi's history, publishers of Puccini's operas, to broadcast selections from La Boheme.

MARGHERITA TIRINDELLI

ROCHESTER, N. Y.

(Continued from page 5)

or carry conviction consecutively throughout; most of the time it is hard to know why the music is written as it is, some of the time hard to know why it is written."

Darker America was found to be a work of extraordinary interest, as much for what it presages as for what it actually accomplishes. The main objection to it was that the composer allowed himself to be distracted from the main purpose of the composition, which was to suggest by the most simple and direct means the sorrow and faith of his people. The piece becomes involved in intricacies and mannerisms that are well enough in their way but that obscure the dramatic effect that the piece should have. It was objected by Mr. Sabin that "the score seemed constantly influenced by the composer's allegiance to a highly mannered idiom, concessions to which blurred the clarity of meaning and obstructed the straightforward appeal."

The other number was Piper at the Gates of Dawn, by Randall Thompson, member of the Academy of Rome and the second American to win the Prix de Rome in music. The work had previously been played at a Rochester American Composers' concert. After a somewhat uncertain start the piece gains confidence, and reveals a keen imagination and knowledge of dramatic means, with expert use of orchestral color.

Fortune Gallo Moves Offices

Fortune Gallo, impresario of the San Carlo Grand Opera Company, moves his office today to the Gallo Theater Building. For the past eight years Mr. Gallo has had his offices in the old Aeolian Hall. With the opening of the Theatre Mr. Gallo follows the musical and theatrical trend uptown.

MUSIC ON THE AIR

COLUMBIA BROADCASTING SYSTEM SOLD

What happened to the Columbia Broadcasting system that it should have suddenly sold its rights to a Philadelphia concern has been the subject of considerable debate. It seems too bad that this promising venture should have given up its individual rights after only two months of operation. The Columbia system had every promise of something worth while in the way of musical entertainment. It had the association of a big name with music in its own name, Columbia; it had the use of artists of repute and the counsel of the Judson management. The public was warmly enthusiastic as to all the things that this system was going to offer, and, moreover, it offered a source of real competition to the few other big companies which should have been a stimulus to all concerned. The attitude of supremacy is never good for progress.

And now we learn that Leon Levy and Jerome H. Louchheim, both prominent business men of Philadelphia, are the buyers. It is said that the chain's musical celebrities and organizations constituting the present system will be retained and enlarged upon. From another source we hear that the new device will be something of a political sponsor. Whether the chain will continue to be known as the Columbia Broadcasting System is yet a mooted question since the Phonograph Company's interest has been sold. The United Independent Broadcasters are the buyers and operate station WCAU in Philadelphia, one of the Columbia stations. An official announcement also made known that new wire contracts with the American Telephone and Telegraph Company give the chain wire facilities for a period of four years, sixteen hours a day, for handling timely big news events and other important broadcasting undertakings. It seems that there was always some question about the Columbia Broadcasting System as to just where the interest of the phonograph company began and ended. For it was generally understood that with just one hour a week the extent of the controlling powers of the phonograph company closed, even though the Columbia hours advanced and were added to. If in this new transaction some things will come to light it will make interesting reading and be of some value to all those interested and operating radio concerns.

ON TURNING THE DIAL

MONDAY, NOVEMBER 21.—The big thing happened when Mary Garden was the guest of The General Motors Hour, even though she did give only two little numbers—Berceuse, from Jocelyn, and Somewhere a Voice is Calling. But Mary Garden is a personality and her joining the General Motors forces put a spark of life to a now established feature. We must remark that Leo Carillo acquired inspiration from somewhere in his role of announcer; perhaps it was the prima donna—or perhaps Mr. Carillo has just been wise, but he surely has made progress. Traveling over the dial we came to the Commodore Ensemble with Levitow conducting. It was an entertaining program devoted chiefly to classic music interspersed with the famous canaries' songs in the hotel lobby.

TUESDAY, NOVEMBER 22.—It seems that all things finally come to the radio—so did Max Reinhardt when WJZ put on his luxurious production of Midsummernight's Dream, now being given at the Century Theater. It is to be regretted, however, that the performance was in German, for to radio listeners who did not have the privilege of witnessing the elaborate settings and excellent acting of the artists it fell somewhat short of what its theatrical performance is. However, the Mendelssohn music was charming. To a radio enthusiast the putting on of such an attraction is decidedly a stroke of bad judgment. Radio is fundamentally an aural entertainer and this is an English speaking country. Thus the music attached to the drama is not of sufficient value to justify the broadcast. A feature of the Granadas program was Charles T. Griffes' The War Dance, closely descriptive music of modern combinations.

WEDNESDAY, NOVEMBER 23.—The eighth of the Aeolian concerts was given by the colorful figure, Percy Grainger, in person and by means of the Duo-Art. The pianist-composer's characteristic number, Gumsucker's March, was given in a brilliant manner by Mr. Grainger on one piano and his own interpretation of the second piano part on the Duo-Art. The unique tempo and harmonies were meticulously brought out. Later came his own Colonial Song and the familiar Brahms A major waltz and Liszt Liebestraum. There were brilliancy and simplicity in Mr. Grainger's entertainment, qualities which are inherent in the artist. Once again we make a plea for the unveiling of the mystery which surrounds the artists appearing on the Kolster Hour every Wednesday evening. Perhaps it may be the director's psychological play to keep this mystery for the purpose of arousing the public's curiosity, and it may be that the participants are too big to need the encomiums of the listeners and press. But in spite of these possibilities we claim that for the public's benefit a little more information on the subject would help. Rubinstein and Rimsky-Korsakoff were admirably interpreted, the orchestra was good and the air of unimportance given to the announcements was a decided relief.

THURSDAY, NOVEMBER 24.—Several of the stations kept the holiday and did not broadcast. It all depends on how one looks at the matter; usually music is considered a means of celebration. Early in the morning Charlotte Lund gave one of her inimitable operatic interpretations, choosing the lovely Mignon as her subject, giving explanatory remarks and musical selections from the opera. In the evening Richard Crooks was featured on the Maxwell Hour, and it seems that the Maxwell Hour is doing mighty good work these days. By the dignity of the programs and the well known musical names associated with it, this hour is be-

coming a weekly event of value. Then from Chicago was heard the Chicago Opera orchestra playing the melodious music of Ponchielli's La Gioconda, and no less a star than Rosa Raisa sang the role of the ill fated ballad singer. Musically the broadcast lent itself better than most operatic ventures and the microphones seemed to be arranged in a better position than heretofore.

FRIDAY, NOVEMBER 25.—Katherine Palmer and Jean Laval were the two outstanding attractions for us. Miss Palmer has been mentioned by us previously as she has a voice of extremely pleasing quality which seems to be especially adapted to the radio. She was particularly happy in her chosen companion, Miss Laval, as there was fine balance of tone in their various duets.

SATURDAY, NOVEMBER 26.—There were two celebrated orchestras playing, the New York Symphony, with Damrosch, on the RCA hour, and the Philharmonic with Mengelberg in a postponed broadcast. And those who will remember the appearance of Juan Carillo last year with the Philadelphia Orchestra as the exponent of the thirteenth sound system, will have a better idea of what Mr. Carillo was talking about over WGBS. At present the thirteenth sound system idea is still in embryo.

FACTS OF INTEREST

Rear Admiral W. H. G. Bullard, chairman of the Federal Radio Commission, died unexpectedly on Thanksgiving Day.

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Fact and Folly in the World of Song

BY WILLIAM A. C. ZERFFI

[Following are the third and fourth chapters of a recently completed book by William A. C. Zerffi, and which THE MUSICAL COURIER is presenting to its readers in installments. The Preface and first two chapters—A Review of the Situation, and How Shall the Truth Be Reached—were published in the issue of November 10. Chapters 5 and 6 (The Problem of the Voice Itself, and How the Vocal Organ Functions) will appear at a later date.—The Editor.]

CHAPTER III

WHENCE ORIGINATED THE VOCAL CHAOS

The beginnings of song reach so far back into the distant past that it would be impossible to obtain record of the first attempts to use the voice for singing, nor would this be of more than casual interest to the singer. Singing which is spontaneous and untrained is not singing as we understand it today and there is nothing to be gained by pretending that it is. To assert that the voice was designed in order to enable mankind to sing the praises of his Creator may be interesting to a student of theology but is of little practical aid in solving the problem of voice production, nor does it explain the absolute lack of singing ability which some persons evidence. If it were true we would be justified in expecting a singing voice to be the birthright of every individual but we know that this is decidedly not the case. However, since humanity first became conscious of the fact that it could make musical sounds with its throat, we must have had singing of some sort and once this point was reached the gradual development of singing as an art can be accounted for.

The ability to sing has always been accorded a significance which has not been attached to other talents. There are probably various reasons for this, but the writer feels that one of the most forcible is that the production of the voice by reason of the location of the vocal organ, is shrouded in mystery. When we remember that little more than seventy years have elapsed since the first successful attempts to view the vocal cords were made, it will be more easily understood why the action of the vocal organ is still so imperfectly understood.

Lack of a thorough appreciation of the fact that the voice is the result of the action of a physical organ still allows the belief to be held that the gift of an unusual voice represents something vastly higher than any other unusual physical qualification. Yet to assume the existence of voice apart from the physical organ which produces it should be an obvious absurdity.

However, to judge from the extravagant statements which are frequently made regarding the voice it might easily be assumed that the voice exists as an entity instead of being air waves produced by the operation of a physical mechanism. The phenomenal vocal ability of great singers is often attributed to their mental and spiritual qualifications rather than to their vocal organs, and this in spite of the knowledge that some of the greatest singers were not notable for unusual mental or spiritual qualifications. It seems to be extremely difficult for the average singer or musician to believe that the phenomenon of a remarkable voice is no more astounding or inexplicable than any other unusual physical qualification, such as beauty of face, figure, ability as an athlete, etc. Singing in fact can rightly be described as musical athletics, for only in so far as a singer observes the rules and regulations which guide other athletes can he hope for a maximum of efficiency.

However, acceptance of the view which has been outlined above is far from the mind of the average musician. Traditional beliefs and practices regarding the voice are so deeply rooted that it is exceedingly difficult to dislodge them. The singer is surrounded upon all sides by well-meaning but ignorant people; that is to say, people who may be well versed in a knowledge of music, but who are woefully lacking in acquaintance with the factors which actually produce the voice. It seems difficult to persuade musicians that the voice occupies an entirely different position from that of other instruments, its problems being far more intricate and difficult to solve. It is futile to expect a solution by the employment of empirical methods which were originated in an age when scientific methods of investigation were practically unknown. To seek to explain the age-old mysteries of the voice without adopting scientific procedure, would be to repeat the usual failure to reach any conclusions which could be called scientific or which are sufficiently objective to admit of general employment.

Tradition has established the belief that the teachers who antedate all the modern discoveries regarding the vocal organ were able to produce results with the voices of their pupils which transcended anything which can be achieved today. This is one of the chief contentions of those who regard investigation of the processes which produce the voice as a futile and even dangerous occupation. The fact that the old masters produced seemingly wonderful results is believed to offer a satisfactory reason for a rigid and unscientific attitude upon the subject. In other words, while the teacher of singing may make use of the results of scientific investigation in his daily life, when he enters his studio he must surround himself with medievalism. He must not question the rules of procedure which were evolved in the past, he may not seek to enlarge his knowledge of the voice by careful experimentation and study, in fact he may only act as a mouthpiece, repeating parrot-like, words and phrases which in many cases have no real meaning.

Generations of such a haphazard and mentally stultifying procedure have caused vocal teachers to be regarded as irrational and ignorant persons. Surrounded by an aura of mystery they dispense their methods to the embryo singer, who, once his reasoning faculties have been reduced to a state of semi-paralysis, absorbs this vocal medicine and in his turn passes it in like form to posterity. Thus has been wrought the chain of superstition and ignorance which binds the vocal student to the past and compels him to accept outworn and meaningless practices.

CHAPTER IV

NATURE HAS NO VOCAL METHOD

One of the most persistent and widely circulated beliefs regarding the human voice, is that nature has evolved a

vocal method which is all ready for adoption by those who are able to detect it. The cry "back to nature" has a very plausible sound and those who proclaim that they are following the paths which nature has laid down seldom lack adherents.

To consider the matter objectively, however, it must strike the unprejudiced observer as strange, that if singing were the eminently natural thing it is supposed to be, why there are so few people who can sing in what even appears to be a natural manner. Surely, to listen to the individual voices of a group of untrained singers would hardly lead to the conclusion that singing is a natural means of expression. Even speech, the forerunner of song, must be acquired, so that it would not be correct to refer to "natural speech." A child brought up in solitude and silence would certainly not be liable to develop habits of speech. In this connection it is interesting to note that one who considers himself to be an authority upon the voice recently published photographs of his child taken in the act of pronouncing certain vowels. It was claimed that owing to the age of the child (three years) "it could not have been artificially influenced." Needless to say, it is rather difficult to imagine how a child could reach the age of even three without "artificial influence" and still more so to believe that any child would learn to pronounce the vowel sounds of a language correctly without any external influence. However, when the human voice is brought up for discussion it seems as if no flight of fancy were too great for the so-called voice specialist to make.

Our habits of speech and our habits of song are acquired, and to believe otherwise would be akin to believing that a child born of German parents brought up in America would instinctively speak the German language. It would be interesting to learn which of the many languages is "nature's own." The controversy which would thus be raised would be, to say the least, amusing.

However, to depart from the field of speculation and imagination to that of fact, we find that man possesses an organ which enables him to make sounds of varying pitch and quality. For thousands of years he has made use of this organ as a means of communication with his fellows and also as a medium for expressing his emotions. Further, during this time there was no question as to whether it was being used correctly or not. So long as it worked satisfactorily there was no particular reason why it should be investigated. Then men began to sing; and the use of the vocal organ for this purpose made greater demand upon it, necessitating the discovery of some way of meeting these demands. Wider range and greater volume were required and often the organ could not respond in a satisfactory manner. All kinds of experiments were tried, some of which worked or seemed to work, and with these, vocal methods were born. Their origin was that of trial and error for they were not based upon an investigation of the workings of the vocal organ but entirely upon blind experimentation. To claim that they are a product of nature is an absurdity as there is no valid evidence to prove that man sings correctly by instinct. The writer recently investigated the voice production of an infant seven weeks old and found the same type of forced production existing as can be observed in mature singers. Correct singing is the result of careful training, and while in its full development it should give the impression of being entirely natural, its origin is artificial. Natural singing is what babies, children, untrained adults (and unfortunately incorrectly trained adults) indulging in, that is, singing with the help of the interfering muscles. While this type of singing often yields seemingly satisfactory results it inevitably brings about a decline of the vocal powers and finally renders correct singing impossible.

(To be continued.)

Ellmer Zoller Touring with Mary Lewis

Ellmer Zoller, pianist, coach and accompanist, is touring with Mary Lewis, Metropolitan Opera Company soprano, as her accompanist on her present tour of sixty American cities. Recently Miss Lewis returned to Arkansas, her home state, to fulfill an engagement, and was accorded a warm welcome at Little Rock by her many friends, townspeople and the governor of the state.



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Sullivan Pupil Engaged for Monte Carlo Opera

Regina Senz, coloratura soprano, artist-pupil of Dr. Daniel Sullivan, has been engaged for leading roles with the Monte Carlo Opera this season. Miss Senz received her entire vocal training in the Sullivan studios and made her debut at the Politeama Garibaldi in Palermo, Sicily, where she scored a phenomenal success. The music critic of Il

sario, Dr. Ernesto Lert, of La Scala Opera, Milan. Following this came a tour of the Orient under Impresario Carpi of Milan, after which Miss Senz returned to America for a brief visit and further study with Dr. Sullivan. She then sailed for Paris to study French repertory for several months, and last July signed her contract for the present season at Monte Carlo.

Boris Rosenfield's New York Success

The Town Hall, New York, audience of November 9 heard Boris Rosenfield, pianist, in a program which ranged from Mozart and Mendelssohn through Chopin, Liszt, and de Falla, and applauded this young artist with well deserved enthusiasm. The New York Times said: "Mendelssohn variations and Mozart sonata had the beauty of lightness and clarity; Chopin pieces gave an impression of delicate phrase . . . his technical gifts, light touch, apt pedaling and sense of melody testified abundantly." The world stated that he "proved himself sufficiently mature for the Mozart fantasia, Brahms scherzo and the Mendelssohn variations." The New York American called him a poetic pianist who made a good impression; "the program was intelligently chosen and showed his attractive qualities of touch, taste and style." The New York Telegram mentioned his beautiful tone, expressive and varied in color, and said that he excelled in small effects and pattering pianissimi; "the present reviewer would like to hear more of his poetic and delightful playing, in which there were perfect pedaling and intelligent understanding. The Brahms scherzo showed careful, musicianly thought in its clarity of phrase and form." In the New York Sun was this: "He plays with real intelligence, warm tone and well developed finger technique. He showed uncommon knowledge of touch and pedal work in combination, and was able to give beauty and variety of color to his work; evidently a poetic player, with ease and repose of style, he interested his many hearers." The Evening World remarked on his pianism as "remarkable for its lyricism and refinement; (he) went through the ordeal of a New York debut with all the aplomb of a veteran, and brought a numerous audience under the spell of his sincere and charming playing. No raw edges protruded; a rare velvetiness of touch and a filigree-like deftness of handling distinguished everything. He has an opulent technique, is blessed with a decided gift for rhythm and uses his wide resources with consummate taste; pastel shades predominated, with an unwonted grace . . . his



REGINA SENZ

Piccolo, Palermo, wrote of her, following a performance of The Barber of Seville: "The post of honor went to Regina Senz, the exquisite artist, who rose to an incomparable height as Rosina. She excelled greatly in magnificent trills and staccati, not only demonstrating the beauty of her voice, but also the excellence of her schooling. She received a veritable ovation."

After appearing in more than fifty performances of the leading roles of Lucia di Lammermoor, The Barber of Seville, Rigoletto, La Sonnambula, and La Traviata, throughout Palermo and Southern Italy, where her performances invariably drew enthusiastic comment from the press, she was engaged for an Italian repertory company which toured Germany under the direction of the impres-

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BORIS ROSENFELD

octave playing is of extraordinary agility, and the Chopin study was taken at a tremendous tempo, a revelation in dexterity. From the standpoint of sheer poetry, the climax of the evening was in Liszt's Spozalizio."

Closing these flattering press notices, the New Yorker Staats-Zeitung (in translation) mentioned "his quiet and modest personality, his thorough musicianship and his splendid natural musical endowments. One admired his richly varied touch and sensitive dynamics; Dohnanyi's rhapsody was, in conception and performance, especially well done, and he has remarkable taste for exotically characteristic music. The public was most friendly, paying him strong honors and calling for many encores."

Lea Luboshutz Booked Extensively

Lea Luboshutz, Russian violinist, began her season with a recital at the State Normal School, Lock Haven, Pa. This was followed by a successful appearance in Philadelphia in a sonata program with Josef Hofmann. On November 13 the two artists appeared in Earl Poling's All-Star Series in Akron, O., following which Mme. Luboshutz gave a recital in Louisville. Later in the month Mme. Luboshutz was scheduled to appear jointly with Mr. Hofmann in Columbus, O., at the Ann Arbor University School of Music, at the Blackstone Morning Musicales in Chicago and in Cincinnati.

In December Mme. Luboshutz will be heard as soloist with the Cincinnati Symphony Orchestra, in her second appearances under these auspices within a year; in recitals at Haddonfield, N. J., and with Mr. Hofmann in the Recital Commission Series at Syracuse, N. Y. Engagements after the New Year will include recitals in Washington, D. C., Marietta, O., Poughkeepsie, N. Y., and four appearances with the Philadelphia Symphony Orchestra. Mme. Luboshutz will play her annual Atwater Kent concert in February, and will be heard in recital at Carnegie Hall, New York, in the spring.

Edna Bishop Daniel Pupils Enjoyed

Catherine Schofield and Marguerite de Porry, soprano pupils of Edna Bishop Daniel of Washington, D. C., sang as assisting artists with the Nordica Mandolin and Guitar Orchestra at a musicale in the Capitol City given for the benefit of the Temple Baptist Church. The orchestral work was of splendid character, and the soloists sang charmingly.

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GERALDINE FARRAR IN RECITAL

CHICAGO.—Geraldine Farrar has emerged from her retirement of the past few years to devote herself to concert and recital work. She appeared at Orchestra Hall on November 20, before a goodly audience under the direction of Bertha Ott. Gray-haired, beautifully gowned and singing with utmost care and refinement, Farrar made a dignified, attractive recitalist. She was warmly welcomed and enthusiastically applauded throughout her program, in which she had the able assistance of Claude Gouvier.

PRINCESS DE BROGLIE AT THE GOODMAN

Acclaimed in Europe a most brilliant pianist, Princess de Broglie (Marie Antoinette Aussenac) appeared in a recital at the Goodman Theater, November 20, under the patronage of Chicago's society elite. She scored heavily with her distinguished audience who heartily applauded her well thought out, refined and delicately lovely interpretations of the various numbers making up her program.

MARK OSTER SINGS IN GERMAN OPERA

A big factor in the performances given by the American Admirers of German Art at the Auditorium Theater on Sunday evenings is Mark Oster, well known baritone, who has sung in opera abroad, in Chicago and at Ravinia. He sang again in the association's presentation of The Beggar Student on November 20, and shared in the evening's success.

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cess. Associated in the audience's favor also, was Helen Derzbach, a young and gifted soprano, who besides possessing a lovely, well-trained voice, has a flair for the stage. She has received her training at the efficient hands of Mrs. Herman Devries.

SYMPHONY'S TUESDAY AFTERNOON SERIES

The Tuesday afternoon series by the Chicago Symphony Orchestra bids fair to be as popular and as well patronized as the regular Friday-afternoon-Saturday evening series, the demand for subscriptions for which has been so great as to necessitate the inaugurating of this new Tuesday afternoon series. This is not without reason, for Conductor Stock offers the patrons splendid programs. As witness, the one of November 22: Bach's Third Orchestral Suite, Brahms' Fourth Symphony, Debussy's Afternoon of a Faun and Elgar's Pomp and Circumstance and Joseph Vito, the orchestra's new first harpist, playing Ravel's Introduction and Allegro. This cleverly contrasted program was expertly handled by conductor and orchestra, and the soloist strengthened the good impression made last week. The Ravel number for harp is a most brilliant, lively and grateful one, and added considerably to the enjoyment of the audience.

MONICA GRAHAM STULTS IN PARIS

Monica Graham Stults and her family are spending a year in and around Paris. The well known Chicago soprano is located at 12 Rue Charles Lafitte, Neuilly, France, where she is enjoying rest and work.

GEORGE LIEBLING'S RECITAL

The stage and auditorium of Kimball Hall were packed to capacity for the all-Chopin program presented November 22 by George Liebling. Mr. Liebling, the youngest of Liszt's pupils and a big figure in the musical world, counts in America as well as abroad armies of followers and admirers and perhaps nowhere is the art of this pianist better appreciated than in this city, where he made his auspicious American debut three years ago.

Well presented was his all-Chopin program, built in four groups, each so well divided as to show Liebling a master program-builder. In splendid form, he played with that musicianship, that delicacy of tone and virility that have placed him in the fore ranks among the famous pianists of the day. His rendition of Chopin is that of a master of the keyboard and to dwell on his playing of a single selection would be an injustice, as every number was played with the same erudition and beauty of tone. A poet of the piano, his interpretations were not only correct and traditional, but here and there Liebling imbued the composition with his own personality, and at all times he had the complete attention of his enormous audience. If Liebling is credited with being a romantic player, he also may be considered a giant, as in dynamic passages, while drawing beautiful tone from his instrument, he electrified his hearers with his physical as well as mental strength.

The public, the greatest critic of all time, buoyantly manifested its pleasure and encores were numerous throughout the course of the evening.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Herbert Witherspoon, president of the College, left on November 24 to attend a meeting of the National Association of Schools of Music and Allied Arts to be held in Pittsburgh, Pa.

Kathleen Powell, mezzo soprano, student of Herbert Witherspoon, has accepted a position as a member of a

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quartet singing regularly at the Garfield Park Baptist Church. George Gove, student of Mr. Witherspoon, has been appointed director of the Hyde Park Y. M. C. A. Glee Club. Lawrence Beste, pianist, student of Dr. La Violette, is accompanist for the same organization.

Lowell West, baritone, student of Graham Reed, was soloist at the Garfield Park Baptist Church last Sunday. Nancy Berg, contralto, student of Mme. Aurelia Arimondi, Florence Ziegler, piano student of Moissaye Boguslawski, and Wilma Scheer, violin student of Max Fischel, presented a program for the Anti-Saloon League over Station WWAE on Friday, November 18.

Nancy Berg, vocal student of Mme. Arimondi, was soloist at the First Swedish Baptist Church on November 20. Margaret Fried, accompanist and student at the College, together with Marie Van Duzer, violinist, student of Leon Sametini, and Lee West, cellist, appeared in a group of numbers Thanksgiving Day at the Y. M. C. A. Hyde Park branch.

LOUISE ST. JOHN WESTERVELT STUDIO NEWS

Louise St. John Westervelt opened a series of studio recitals with a musical tea on November 5. Among those who sang were Jewel Prosser, contralto; Marion O'Connor, contralto; Lorraine Zeugel, soprano; Virginia Saleck, soprano; Betty Hill, contralto; Miss McGuire, soprano, and Virginia Banford, soprano. Frances Crowl came up especially from North Manchester, Ind., where she is in charge of the public school music department at North Manchester College.

On November 17 Miss Westervelt presented her professional pupil, Marion O'Connor, contralto, in recital at the Columbia School Recital Hall. The gifted contralto sang Brahms, Wolf, Cadman, Rhene-Baton, Franck, Griffes, Gretchaninoff and Villiers-Stanford numbers.

Miss Westervelt left Chicago on Thanksgiving Day to attend the meeting of the Association of Music Schools and Allied Arts in the East.

Fannie Unger, one of Miss Westervelt's busy professional pupils, has recently filled the engagements at the Bryn Mawr Theater, Portage Park Theater, Embassy Theater (return engagement), Keith Theater at Benton Harbor, Mich.; Nippersink Country Club, Nippersink, Wis.; American Institute of Bankers, La Salle Hotel; Continental and Commercial Bank, La Salle Hotel; American Legion, Great Lakes, Ill.; Chicago Chapter, Medinah Country Club and York Lodge.

AMERICAN CONSERVATORY NOTES

The public performance given by the School of Opera, under the direction of Edouardo Sacerdote on November 19, proved a genuine success in every way. All the principals displayed splendid voices and went through their parts in a manner quite up to professional standards; special mention should be given to Louella Friettag for her singing in La Traviata and Harriette Clark in scenes from Aida and Carmen. The Opera classes will appear in public performance several times this season.

Louise Wilhour, of the dramatic department, presented her pupils in a recital of readings and sketches at the Conservatory on November 25 and 26.

Carl Broman, pianist and student of Olga Kuechler, played a group of piano solos at the annual president's reception of the Chicago Artists Association on November 15.

Fern Mathes, artist pupil of Karleton Hackett, has been engaged as contralto soloist at the Unity Church in Oak Park.

SYMPHONY CONCERT; MYRA HESS, SOLOIST

A bit of merry England was brought to Orchestra Hall this week when at the orchestra's Friday-Saturday concerts Vaughan Williams' London Symphony formed the backbone of the program, and Myra Hess, English pianist, was introduced as soloist.

The Williams Symphony is not unknown here, having been included on more than one of the orchestra's programs. This vital, stimulating music had worthy interpreters in Conductor Stock and the Chicago Symphony Orchestra, for all that is required in the way of imagination, force and sympathetic reading was there in brilliant array. It was a performance that will live long in the memory of those present.

Myra Hess is a pianist who appeals through the sheer delicacy and refinement of her art. It was a lovely, beautifully shaded and poetic rendition that she gave the romantic Schumann Concerto. She merited all the plaudits she was accorded, and they were unstinted.

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Amable Roger-Ducasse, the orchestra evoked considerable enthusiasm from the listeners. The latter number received its first Chicago hearing on this occasion, and holds interest through its ingratiating melodic line.

MARIO CARBONI'S ARTIST-PUPILS HEARD

A number of artist pupils, having had training at the able hands of Mario Carboni, presented a program of songs and operatic arias at Lyon & Healy Hall on November 21. Each participant showed the results of excellent teaching and reflected much credit upon Carboni, who is as busy a teacher as he is a singer. Frank Porter, Ruth Huebner, Etta Lobel, Ivon Barich, Gertrude Voreck, Ruth Behnke, Harry Bergman, Clara Menard, Walter Keely, Kurtis Zimmerman, and Leona Myshka furnished the program. Each deserves words of praise for the fine singing done during the evening. A large gathering was most enthusiastic in its applause. Carboni may well feel proud of this group of disciples.

JEANNETTE COX.

William Martin's Rapid Career

Few American artists can boast the rapid progress in their careers enjoyed by William Martin, young American tenor, whose name was unknown before 1923. In that year he made a sensational debut at the Opéra Comique in Paris in Werther, although he had never appeared on a stage before. This success was rapidly followed by others, and during the next two years he added Tosca, La Vie de Bohème and Butterfly to his repertory. Crowded houses



WILLIAM MARTIN,

American tenor, whose career has been no less rapid than it has been successful.

indicated the public's appreciation of Martin's fine voice, which is delightful to listen to.

The next step in his career was a season in the Grand Opéra of Marseilles and in Barcelona, where he added to his repertory Faust, Manon, Thais, Lakmé, Rigoletto, Le Jongleur de Notre Dame, Roméo et Juliette and the Roi d'Ys. He then toured the French provinces and went to Italy at the beginning of this year to prepare his Italian repertory, which now includes fifteen roles.

Last July, Rouché, director of the Paris Opera, invited Martin to Paris, and he now has an engagement to sing here until January. He has been appearing steadily in Faust, Rigoletto, Roméo et Juliette and Thais. He is also preparing the role of the Astrologer in Le Coq d'Or and the leading part in Le Miracle, a modern opera by Georges Hue. America may well be proud of this unofficial ambassador.

N. DE B.

Meyer Davis Commended by Dr. Damrosch

A letter was recently received by William K. Huff, of the Philadelphia Forum, from Dr. Walter Damrosch concerning the intentions of Meyer Davis, manager of the Willow Grove Park, to utilize those surroundings in the creation of a summer opera. The letter reads as follows: "This is a bold idea which deserves every encouragement possible. The great composers have cast many of their finest ideas in operatic form, and our country is still woefully deficient in opera companies which are fitted to bring them before the people in proper fashion. A scheme like this cannot be made financially profitable, and I hope that the citizens of Philadelphia will appreciate the possibilities offered in such a project by subsidizing it liberally. As I founded the symphony concerts in Willow Grove many years ago, even before Philadelphia had its own orchestra, I have a soft spot in my heart for this place and wish the operatic scheme every possible success. Very sincerely yours, WALTER DAMROSCH."

Moiseiwitsch to Begin American Tour in California

Benno Moiseiwitsch is expected to arrive in California the end of this month from his successful tour in the Far East. He will play both with the San Francisco and the Los Angeles orchestras before coming to New York. His re-appearance here will be in Town Hall on January 2.

League of Composers Adds a Concert

The League of Composers is adding a fourth concert to its announced schedule for this season. This concert will be given sometime in February and will include on the program Marion Bauer's new string quartet and a sextet by Roy Harris, who is now studying in France on a Guggenheim scholarship.

THE PICK OF THE PUBLICATIONS

(Society for the Publication of American Music)

Triptych for High Voice and String Quartet by Arthur Shepherd.—The composer of this work is already well known as a composer and conductor. If memory serves, he won the Paderewski prize a number of years ago, and has since that time written numerous orchestral and chamber music works which have been performed and highly commended. This new work is based upon a poem by Tagore. The idea of supporting the voice with a string quartet is one which has appealed to a good many modern composers and seems to be increasing in favor. The effect is excellent when properly carried out, and it is especially so when the words are intelligible, as they certainly would be in this new work by Mr. Shepherd. The vocal part is extremely well written, with the accents all carefully placed, so that the singer should have no difficulty with the pronunciation, except possibly in a few passages that seem rather high. The quartet is in three movements: Moderato, Lento, and Allegro con Brio.

(C. C. Birchard & Co., Boston)

String Quartet, by Howard Hanson.—This is the work that was written several years ago for the Coolidge Chamber Music Festival at Washington and was played at that time. It is in one movement and of moderate length. The music is brilliant, modern and effective. Many passages have very striking orchestral effects and there are also occasional passages of interesting counterpoint. It is not, however, what one would call contrapuntal music. It is notable chiefly for its melodic and harmonic beauty, the rhythms are curious and the music is forceful.

Happy Jack, an operetta by Henry Hadley.—Henry Hadley, as everybody knows, is one of America's most resourceful composers. He can turn his hand quite as successfully to the heaviest of symphonic music, to grand opera, or to light and popular melodies. This operetta is for schools and is an amusing and colorful work. The tunes throughout are excellent and the whole composition is well calculated to interest children and young people.

Peggy and the Pirate, an operetta by Geoffrey O'Hara.—Geoffrey O'Hara is so well known as a composer of spritely tunes that his operetta surely needs no commendation. He knows how to make music that is amusing and entertaining, and this work will be sure to win great success with the young people for whom it is intended. The text is amusing and lively and yet offers the composer opportunities for passages that are full of charm.

Rhoda Mintz Pupils Filling Engagements

Lillian Flosbach, lyric soprano, a pupil of Rhoda Mintz, New York vocal teacher, sang recently for the Southland Club of New York and received such enthusiastic response that she was obliged to add several encores to her program. She also sang with success at a concert for The Holy Cross Episcopal Church of Plainfield, and appeared as soloist with the Plainfield Musical Club in Plainfield, N. J. Simeon Sabro, baritone, who has been with Shubert productions for

the past four seasons, has been engaged for the New York production of the Squaw Man, a Johnny Russell production now in rehearsal which will open on Broadway in the near future.

WORCESTER, MASS.

WORCESTER, MASS.—A newly organized choral union, under the name of the Worcester Lutheran Choral, offered its initial presentation of Handel's Messiah in Mechanics Hall. J. Fritz Hartz, director, had the wholehearted cooperation of his 330 singers, with a distinguished quartet of soloists; Maude Erickson of Boston, soprano; Mabel Anderson-Pearson, contralto; Malcolm C. Midgley, tenor, and Milton C. Snyder, bass.

The road company of The King's Henchman gave two performances at the Worcester Theater.

Everett Marshall, young baritone of Worcester, made his debut at the Metropolitan Opera Company in Lohengrin. His part required work in two solos, and begins an engagement of five years under the Metropolitan management. For the past four years, Mr. Marshall has been studying in New York, and Cleveland, and also in England and Italy. At his operatic debut were his mother, Mrs. Robert Marshall, his sister, Myrl Marshall, and brother, Robert Marshall, as well as his former teacher, Elizabeth Calhoun.

C. E.

MacDowell Club Inaugurates Series

The first of a series of evenings dealing with topical musical subjects at the MacDowell Club was given November 27 by Dorothy Lawton, chairman of the club's music committee. The MacDowell Club inaugurated its new policy with a dinner to the League of Composers, in the course of which speeches were made on the subjects of The Composer, The Program-Maker, The Magazine Editor, and The Critic. A musical program illustrating modern tendencies followed the dinner.

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FUNDAMENTALS OF VIOLIN-PLAYING

BY GEORGE LEHMANN

[The first installment of this interesting article on the "Fundamentals of Violin-Playing," by George Lehmann, well known violinist, teacher and writer, appeared in the issue of November 17. Last week Mr. Lehmann wrote about "The Right Hand," and in the next number he takes up the question of "The Left Thumb."—THE EDITOR.]

THE POSITION OF THE RIGHT ARM

Many of my readers are probably of the opinion that the position of the right arm, as adopted by public performers, is the result of a "method" or distinctive "school" of violin-playing whose exponents have reached logical conclusions after the most careful experimentation. Such an opinion is neither thoughtless nor unnatural, and it is generally based on the work of artists of recognized ability. Nevertheless, no clear conception of a normal right-arm position can result from observation of even the most gifted players before the public, and no correct conclusions can be drawn from the set physical habits of these artists. Let us consider this question from various interesting and enlightening angles!

Paganini unquestionably maintained an extremely low position of the right arm—that is, he kept his arm in close proximity to the body when playing on the A and E strings, and it was also relatively low—judging by all we have been able to learn of his playing—in all technical works in the lower and upper positions on the D and G strings. Wieniawski, the product of a different "school" (he studied with Massart), apparently advocated a low position of the right arm when employing the bow on the E and A strings. Ferdinand David, a disciple of a wholly different "school" of violin-playing, and a pedagogue who piously adhered to the salient principles laid down by the great master, Spohr, not only taught a low position of the right arm, but carried his convictions in this matter to such an extreme degree that he insisted upon a book being held between the arm and the body in order to cultivate a "correct" position of the right arm. Joachim, who devoutly followed in the footsteps of Spohr and David, but who modified the latter's views in his own playing so as to conform with his own physical peculiarities, always employed the right arm in a relatively low position.

Thus we see that some of the most eminent artists and pedagogues of a bygone age firmly believed in and promulgated the principles of a low, or relatively low, right arm. Why, then, may it be asked, have so many admirable violinists of the present day departed from the accepted and practised principles of such great models as Paganini, Spohr, Wieniawski and Joachim? Have violinists of the present generation discovered valuable principles that escaped the investigations of our earlier masters? Has the technic of violin-playing progressed beyond the point reached by the greatest players of the 19th century, with the result that a new "school" has arisen and more advanced ideas have been formulated regarding vital features of the art?

No evidence exists of such progress or higher development. On the contrary, the technic of violin-playing, as Paganini developed it, and as all violinists of a later period up to the present day have sought to acquire it, seems to have reached the limit of the instrument's possibilities. The works of Fiorillo, Kreutzer and Rode have never been excelled, never equalled, and every attempt to provide us with material superior to that of these masters has merely proven to be a rehash of what already existed. It would seem that the only possibilities left for players and pedagogues of the present day lie in the direction of fruitful analytical studies; of the development of powers that enable correct diagnosis of technical questions; of a mental equipment which will enable the clearest verbal portrayal of the various processes that most naturally and helpfully lead to high achievement.

This is a field in which lamentably few laborers are found today, a field which even men like Fiorillo, Kreutzer and Rode apparently did not attempt to cultivate. They contented themselves with the production of musical material which best guides and develops the aspiring violinist, but they offered neither help nor advice as to the endless subtleties of the art, or the most promising methods to be employed in utilizing their musical material.

Now, the student who observes the high right arm of many of our excellent violinists naturally concludes that this is either the correct position of the arm, or that its adoption has been advocated by a modern "school" of players and teachers who are not in agreement with the theories and principles of their predecessors. Nothing, indeed, could be farther from the truth; nor can we think of any term in connection with pedagogics that has suffered such general misapplication as that of "method." When some popular violinist is observed to employ an exceedingly high right arm, the student immediately jumps to the conclusion that this is the approved "method" of the artist's celebrated teacher. And if other artists, pupils of the same teacher, elevate the right arm abnormally, such a student is convinced that this position is one of the desirable characteristics of a "school" of violin-playing, and that not only is it wise to emulate such players, but that in this "method" will be found certain advantages and important principles of bowing and tone-production that have been discovered by the founder of the "school" in question.

A far different origin of the high right arm is, we regret to say, easily traceable. It is not correctly attributable to any teacher's carefully devised "method" of bowing, nor will it triumph in any intelligent investigation. It is generally the result of negligence in the early years of training, or, in some cases, it is the evidence of a total misapprehension of the principles of good bowing and tone-production. That some of our best artists raise the right arm abnormally high, only proves that natural gifts and perseverance can surmount almost any obstacle. I recall a conversation with Sauret, many years ago, during which I expressed my admiration of his beautiful spiccato bowing at a concert in Berlin. "Ah," was the sad rejoinder, "but you cannot imagine what a physical effort it required to finish those long passages. I thought my arm would break." Such a condition, I replied, was not suspected by his audience. Whereat he shrugged his shoulders and said, "my wrist was sadly neglected in my early training; but all talented violinists find a way of overcoming even the most serious obstacles caused by neglect or ignorance."

Sauret was right, of course. Had his wrist been flexible and well-trained, he would not have experienced the physical pain he complained of when executing long and difficult passages of spiccato bowing.

As in the case of Emile Sauret, so it is with all gifted violinists who, despite neglect or misdirection, astound us with their achievements. Physical suffering does not, of course, result from an unnecessarily high position of the right arm. The question of "high or low right arm" is simply one that resembles similar questions associated with the art of violin-playing—that is, it is fundamentally a question of common sense and a clear apprehension of the basic principles of good bowing. But since a divergence of opinion does exist regarding the practical advantages of one position over the other, and inasmuch as a deliberate choice of either position must necessarily prove fortunate or unfortunate, as the case may be, there seems to be only one way of reaching a sensible decision.

As in the question of the left elbow, no clear or satisfactory evidence is obtainable in an experiment made with a player of long experience. In order to determine natural physical tendencies in their relation to violin-playing, it is absolutely essential to obtain the requisite facts from observation of the untrained player. He alone can supply us with these facts, whereas the experienced violinist, accustomed for years to a definite position of the arm, would find every deviation from such a position more or less difficult or even distressing.

Let us, then, take the beginner, who is wholly uninformed on such matters and is uninfluenced by theories either supporting or opposing a high position of the right arm. Let us observe the subject of our experiment when, after he has been taught how to hold the bow, he makes his first attempt to produce tone on the A string. If the fingers are placed lightly together, and the thumb occupies approximately the generally approved position, it will be found that the arm remains in a relatively low position during the process of drawing the bow from heel to point. No good reason can be offered in favor of a higher position than that which results in such an experiment, and it will be found that any outward position of the elbow immediately taxes the entire arm and thwarts the original purpose of the teacher. This purpose is to establish a free, natural and graceful position of the right arm for every variety of bowing.

When this experiment is carried to the D and G strings, the elevation of the entire arm will naturally be increased; but when the bow is drawn on the E string, the arm, just as naturally, will be lowered to a position rather close to the body of the player.

It must be taken for granted that in such an experiment the novice will be carefully instructed concerning the holding of the bow, and that he will not be permitted, with wide-spread fingers, to clutch it with the strength of desperation. Such a condition can easily influence the tendency of the elbow. But that is another story, whose interesting features will be discussed in the article dealing with the right hand.

(To be continued)

Laubenthal Lauded in Syracuse

Rudolf Laubenthal, Metropolitan Opera tenor, appeared as soloist with the Syracuse, N. Y., Liederkrantz Chorus, and in commenting upon the performance, the Syracuse Journal published the following: "Laubenthal . . . justified all that had been said of his artistic abilities. Heralded as one of the foremost Wagner singers of the day he gave evidence of his achievements in this respect by the forceful and compelling manner in which he sang numbers by this great composer. Exhibiting wonderful control of voice which, though vibrant, yet is musical in every range, Laubenthal incorporates in his work the keen intelligence of the artist. . . . He sang with dramatic grace and inspiring color." The Syracuse Herald said that he is the "owner of a truly beautiful voice," and that "he sang the operatic music dramatically, at times even melodramatically. He at all times displayed a fine feeling for musical line and climax."

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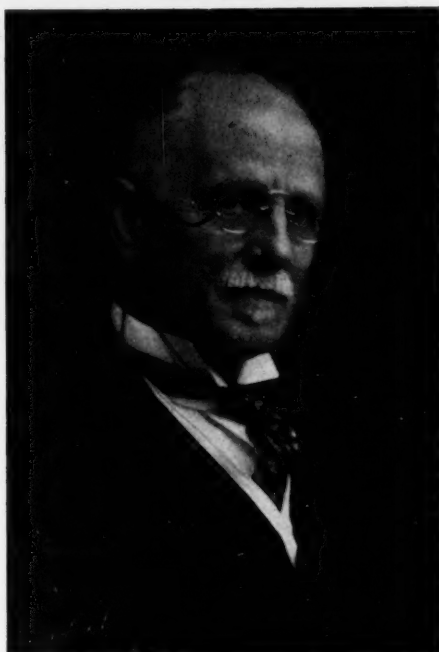
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WALTER HENRY HALL,

who will conduct the Columbia University Chorus in a concert at Carnegie Hall, New York, on January 25. The program will include Walt Whitman's poem, *The Mystic Trumpeter*, which has been set to music by Hamilton Harty. A full professional orchestra will accompany the chorus, and Frederick Baer, baritone, will be the soloist. The concert is to be held in Carnegie Hall for the first time in several years, as recently these programs have been given at Columbia University.



WALSKA ADMIRES MUSSOLINI.

Ganna Walska, classically surrounded, writes: "Greetings from Rome! Saw Mussolini! What a man!"



PINA GARAVELLI,

who will appear this season with the Pennsylvania Grand Opera Company in Philadelphia and other large cities. Her debut was made recently in Philadelphia as Ophelia in *Hamlet*, with Titta Ruffo singing the title role.



ANNE ROCKEFELLER,

pianist, who will appear in concert on December 4, in Grand Rapids, Mich.



IRENE DUNNE

has been signed by Dillingham for a long term contract, and will appear as prima donna of the new Beatrice Lilly production. She had previously scored success in *Sweetheart Time*, and as prima donna of the St. Louis Municipal Opera Company. She is an artist-pupil of the Ellerman-Coxe Studios, having studied there several years. (Kesslere photo.)



VIOLA KLAISS,

organist, who recently fulfilled a return engagement at the Logan Theater in Philadelphia, where she was welcomed by many friends and admirers. (Photo by Brunel.)

MARION TALLEY, presenting a thousand dollar check for the Dayton, O., Community Chest on the stage of Memorial Hall after her concert there on November 14. The Community Chest raises over \$500,000 annually for thirty-three charities. From left to right: Mrs. William G. Frisell, wife of the managing director of the Civic Music League; William G. Pickrell, chairman of the campaign committee; Marion Talley, and George W. Lane, president of Community Chest.



THE ELSHUO TRIO OF NEW YORK,

founded in 1917 by Willem Willeke. William Kroll (right) has been the violinist since 1921; Willem Willeke, (center) cellist, is the founder, and Aurelio Giorni (left) has been the pianist since 1918. The photograph was taken after a morning rehearsal in the time called "vacation."

PITTSBURGH, PA.

PITTSBURGH, PA.—Sponsored by the Musicians' Club of Pittsburgh, leading musicians of the city participated in a recital in Carnegie Music Hall, honoring T. Carl Whitmer, Pittsburgh composer. Among those participating were Chester Sterling, basso; Mary Jane Paul, reader; Gaylord Yost, violinist; James Phillip Johnston, organist; Harvey Gaul, director; the Apollo Male Chorus; Chamber of Commerce chorus; Antewin Bodycombe, pianist; Martha Eaton Brickman, soprano; Alta Schultz, contralto, and Mrs. Aufhammer, soprano. The program proved decidedly interesting, especially for those attracted by experimentality, modernism, and the Whitmer type of composition. The composer has a great amount of his work in publication, and has written several music-dramas, orchestral themes, and vocal and instrumental compositions. Yost's playing of a sonata, with Whitmer at the piano, revealed a decidedly worthwhile work, vigorous and sturdy in structure. Interesting also were the sonnets given by Miss Paul, with Whitmer at the piano, the descriptive passages remarkably well done. Three transcriptions from the Whitmer music dramas played by Johnston, were very impressive.

Season activities of Elmer Zoller, local pianist, include over sixty concert appearances from coast to coast with Mary Lewis, soprano of the Metropolitan. During the season, when time permits, Mr. Zoller will hold classes in Pittsburgh and New York. At the end of the season he will go to Europe to fill engagements with Mary Lewis and her husband, Michel Bohnen, baritone of the Berlin and Metropolitan opera companies. B. McM.

Curtis Institute Notes

Iso Briselli and Louis zu Putlitz, violin students of Carl Flesch, at the Curtis Institute of Music, Philadelphia, will make their concert debuts in New York this season.

Casper Reardon, formerly a harp student of Carlos Salzedo, now solo harpist of the Cincinnati Symphony, has been appointed head of the harp department at the Cincinnati Conservatory of Music.

Josef Hofmann, director of the Institute, will dedicate the new concert hall with an inaugural recital on December 3. The new four-manual organ of the concert hall, the gift of Cyrus H. K. Curtis, will be opened on December 7 by

Lynnwood Farnam, head of the organ department. The concert hall will be used for faculty and student recitals, orchestra practise and concert, and public lectures.

Wanda Landowska, pianist and harpsichordist, has begun a series of three illustrated lectures on descriptive music of the seventeenth and eighteenth centuries; the music of Bach and his contemporaries; and dance music of the past.

Harriet Van Emden, soprano, assistant to Mme. Sembrich, was soloist at the opening concert of the Society of American Women Composers in New York.

Felix Salmond, head of the cello department of the Curtis Institute of Music, opened the series of faculty recitals assisted by Carl Flesch, head of the violin department, and Harry Kaufman of the piano faculty. A Brahms program was given, which included the E major trio, the sonata in E minor for cello and piano, and the concerto in A minor for violin and cello.

Students of Louis Bailly gave a chamber music concert in the opening students' recital. The Brahms G major sonata for violin and piano, and the Brahms trio in C minor for piano, violin and cello, were played.

Among the new students enrolled at the Curtis Institute of Music, Philadelphia, are several who have already attained advanced professional positions. Among these are Frank Noyes, former head of the violin department of the Conservatory of Music, Hastings College, Nebraska; Sheppard Lehnhoff, former director of music, Kentucky State Normal School, Murray, Ky.; James M. Thurmond, member of the Dallas Symphony Orchestra; Carl Weinrich, organist of the Church of the Redeemer, Paterson, N. J.; and Sylvan Levin and Leon Frengut, members of the Capitol Theater Orchestra, Baltimore.

Miami to Hear Hart House String Quartet

The Hart House String Quartet has added an appearance at Miami University to its list of American performances for the season. The quartet will play Respighi's Doric quartet on its midwestern tour, and it is of no little interest that the organization has won such favor wherever it has played that return engagements have been scheduled, and because of the many appearances some dates have had to be held over until next season. The American tour this season will close in March.

Antoinette Brody, American Mezzo-Soprano, Praised in Berlin

In the course of her five years abroad, Antoinette Brody (in private life wife of Prof. Jacob R. Marcus of Cincinnati), originally a pianist and accompanist, developed, under the tutelage of Frau Tillie Erlenmeyer-Wolff, into a concert singer of such attainment as to have elicited superlative praise from the critics of Berlin on the occasion of her recital on September 15.

At her recital in the Meistersaal she sang a long and exacting program which called for great versatility of style and thorough musicianship. English, German, Italian, French and Russian songs were given in the original tongues, a linguistic achievement of a high order. No less an authority than Bruno Kastner, of the Berlin Morgen Post, said of her: "A new and sympathetic figure in the song world, Antoinette Brody, of Cincinnati, merits unstinted praise of her mezzo-soprano voice. It is of noble timbre and vital warmth."



ANTOINETTE BRODY

Her gift of interpretation along lyric dramatic lines found its best expression in Schubert's Gretchen song and in Debussy's L'Enfant Prodigue.

Appended are some additional press estimates, the unanimously laudatory tone of which speaks for itself.

Said the Berlin Signale: "Her unquestionable talent was evidenced in Where'er You Walk by Handel, and in Debussy's beautiful Aria de Lia from L'Enfant Prodigue. Her voice is soft, mellifluous and sympathetic." Der Tag commented: "The singer has a voice of great charm." In The Allgemeine Musikzeitung was this: "The singer possessed a pleasing, resonant and well-timbred mezzo-soprano. Particularly praiseworthy was that part of her rich program which was devoted to oratorio music by Handel; here the richness and color of her fine vocal material was most in evidence." The Berliner Volks Zeitung stated: "Antoinette Brody has a most agreeable and carrying mezzo-soprano voice, the treatment of which shows most thorough schooling." And finally, Die Deutsche Zeitung commented: "Antoinette Brody sings with heart and soul."

Margaret Bergin Well Received in Metropolitan Debut

Another promising native star has arisen on America's operatic horizon. In other words, Margaret Bergin, a contralto of Paterson, N. J., made her debut recently at a Metropolitan Opera Sunday concert.

She sang only one aria, O Mio Fernando, from Donizetti's Favorita, but that was enough to convince the most critical that here was a voice worth listening to—an artist who could hold her own in this house of the world's greatest singers. The daily papers found only praise for her lovely contralto voice. The Sun said that "she has a beautiful voice and she sings well." The World agreed and added that "in her one aria the young artist disclosed a low sweet voice of velvety smoothness and appealing quality that together with a personality of unaffected charm gave every promise of winning for her an important place among the ranks of Metropolitan singers." "Margaret Bergin has a voice of good quality. She received a most cordial reception and responded to several recalls," states the New York Herald Tribune.

Miss Bergin has studied with A. Buzzi-Pecchia for the last five years. She is a credit to her teacher and a worthy addition to the Metropolitan Opera Company.

Zippora Monteith Fishel Memorial Window

A beautiful memorial window was unveiled on November 27 in the Grace Episcopal Church, Whitestone, Queens Borough, N. Y. City, in honor of the late Zippora Monteith Fishel, well known oratorio and operatic singer, wife of Percy Fishel of Cross Island Boulevard, Whitestone. At the morning service at 11 o'clock Rev. Frederick Gowenlock, the rector, preached a memorial sermon. The window was unveiled by Mr. Fishel. Mrs. Zippora Monteith Fishel lived in Whitestone for twelve years before her death from pneumonia on Thanksgiving Day of last year.

Mrs. Monteith Fishel was one of the foremost oratorio and concert singers of America and Europe thirty years ago. She was born in Philadelphia sixty-three years ago and was christened "Zippora," which means "a bud of song," a most appropriate name which she lived up to.

Van Bommel to Give Recital December 2

Jan Van Bommel, Dutch-American baritone, back from a successful tour in Canada, where he was called "A Lyrical Chalipian," is announced for a recital at Steinway Hall, New York, on December 2.

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CHICAGO OPERA

TRAVIATA, NOVEMBER 20 (MATINEE)

CHICAGO.—Traviata was repeated with the same cast heard previously.

SNOW MAIDEN, NOVEMBER 21

Another repetition of Snow Maiden brought forth Edith Mason, Charles Hackett and Giacomo Rimini in the leads.

MASKED BALL, NOVEMBER 22

The main features in Verdi's Masked Ball as presented at the Auditorium were the directing of the performance by Antonio Sabino, the singing of Amelia by Rosa Raisa, the splendid delineation of the role of Renato by the American



ANNA HAMLIN,

who sang Oscar in The Masked Ball with the Chicago Civic Opera Company on November 22. (Photo by Daguerre.)

baritone, Richard Bonelli, and the first appearance in a role worthy of her talent of Anna Hamlin, who appeared in the garb of Oscar, the page.

Antonio Sabino has a forceful baton and he got every ounce of energy out of the orchestra, which, under his direction sounded as if composed of one hundred musicians instead of only sixty-five.

Rosa Raisa made a hit all her own as Amelia. The further the opera progressed, the greater was her interpretation and also her singing. Raisa is today at the height of her vocal powers and musicianship.

Richard Bonelli deepened the superb impression produced here at the time of his debut a year ago and though heard in many roles, it is as Renato that he has finally risen to stardom. His delivery of the famous Eri Tu could not have been improved upon, as it was sung with great eloquence and nobility. It takes a master singer to deliver the aria and to get out of it the full message of the composer. This Bonelli did to his own credit and the enjoyment of those who admire beautiful singing as well as a beautiful voice.

Anna Hamlin looked a lovely young boy; she walked with ease, acted with distinction, and above all, she sang the music allotted the part with suavity of tone, careful diction and her delivery was that of a mature singer who has been trained carefully and intelligently. Her success was complete.

Augusta Lenska made a great deal of the part of Ulrica. As a matter of fact, she gave the part a conception all her own, which added materially in making her presentation praiseworthy.

MADAME BUTTERFLY, NOVEMBER 23

Butterfly was repeated with a new Pinkerton. The role, previously entrusted to Hackett, was sung by Forrest Lamont, who likes the part and who scored in it another deserved success. Mason and Rimini reappeared in roles they have made their own with our company.

LA GIACONDA, NOVEMBER 24

La Giacinda was repeated with the same cast heard the previous week, so well headed by Rosa Raisa, Cyrena Van Gordon and Augusta Lenska.

TOSCA, NOVEMBER 26

The most interesting attraction (as far as this reporter is concerned) in the first production of Tosca was the rendition of Scarpia by Luigi Montesanto. Not that Muzio, as Tosca, was not superb, nor the Cavaradossi of Charles Hackett excellent, or the Sacristan of Trevisan a masterpiece, but those three artists have been heard so often in their respective parts that we were delighted to be made acquainted with a new Scarpia.

There are those who believe in luck. We do not. We believe in opportunities and when they present themselves, to make the best of them. This is exactly what Montesanto did when the Chicago Civic Opera gave him the opportunity to appear in a role in which he rose to stardom. There are few roles in the baritone repertory that permit the display of stage technique as does the role of the chief of police in Puccini's Tosca. The part is probably to baritones what Carmen is to contraltos, mezzos and sopranos. They all want to sing it, but only few have made names for themselves by doing so.

Montesanto is a young baritone who has been handsomely imbued by nature. Thus his Scarpia combines distinction, nobility and, especially, force. It would take too much space here to mention all the details which make his Scarpia a virile figure of a man who is ashamed of giving way to passion, but in whom flows the warm Italian blood, which

gives an excuse for his own mental degradation. Vocally, Montesanto was superb and if it were not that he looked too often towards the conductor as though he were uncertain, his presentation would have been perfect. As it was, he scored heavily, and justly so.

The conductor was Polacco, and under his careful treatment all the beauties in the score were brought out effectively by the orchestra, which plays at its best when directed by the general musical director of the company.

FALSTAFF, NOVEMBER 26 (MATINEE)

Falstaff was given its first performance of the season with practically the same cast heard in previous years, with several stars on the stage and a dominant one in the orchestra pit; as Giorgio Polacco gets out all there is in this masterful score.

Among the luminaries on the stage first honors went to Giacomo Rimini, who is decidedly at his very best in a role that seems to have written for him. His make-up was capital and he made the king of the gourmets and of the heavyweights a jovial figure; and one felt sorry for the poor knight as he was maltreated throughout the course of the opera.

Others deserving more than a passing word of praise were Rosa Raisa, Edith Mason, Cortis and Polese. They made the performance truly enjoyable.

TANNHAUSER, NOVEMBER 26 (EVENING)

Tannhauser was repeated at popular prices with the same excellent cast heard when presented earlier this season at full tariff. The cast included, in the leads, Leone Kruse, Van Gordon, Forrest Lamont and Bonelli, with Henry G. Weber presiding at the conductor's stand. RENE DEVRIES

Alice Hackett "a Musical Treat"

Alice Hackett, pianist, gave her Grand Forks, N. D., audience "a musical treat," and played "compositions which, long familiar to the mature listener, under her skillful method of explanation suddenly became fascinating tone pictures." So wrote the Grand Forks reviewer. "In arranging her program three dances were grouped, and in the story told preceding the playing of the selections she vividly portrayed the scenes amid which the originals took place, until the faces of her youthful listeners were aglow with anticipation before the first note was struck. The playing of the dance, then paralleled the preliminary story. The climactic number, as far as the children were con-



ALICE HACKETT

cerned, was The Cat and the Mouse by Aron Copland, and interest in the portrayal tempted the elders to lose sight of a display of splendid technique. Great depth of feeling and sympathetic interpretation characterized her playing of Mendelssohn's On Wings of Song. Mrs. Hackett's pleasing personality gains the confidence and interest of the children, while her technique is so perfect and unobtrusive that at times it threatens to be subordinated to her delightful depiction."

Changes in the Stringwood Ensemble

The Stringwood Ensemble, which in a remarkably short time has shown itself to be an excellent chamber music group, announces two changes in its personnel. Serge Kotlarsky from now on will be first violinist. This position was formerly held by Josef Stopak, who has been forced to give up the place because of his many activities elsewhere. Arthur Loesser, because of his connections with the Cleveland Institute of Music, gives over his place as pianist to that widely known and brilliant artist, Nadia Reisenberg. The personnel otherwise remains unchanged: Michael Cores, violinist; Samuel Kushin, second violinist; Abram Borodkin, cellist, and Simeon Bellison, clarinetist.

The Stringwood Ensemble will not only be heard in New York (it plays at Town Hall, January 24), but will appear also in several other cities.

Kuryllo Pupil Plays

Czeslaw Podsiadlo, pupil of Adam Kuryllo, participated in a program at Washington Irving High School recently, playing Legende by Wieniawski and Valse by Kuryllo. He was very successful and reflected his teacher's ability, taste and skill.

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WASHINGTON, D. C.

WASHINGTON, D. C.—Washington was favored with its first performance of The King's Henchman, which performance marked the beginning of the tour the company is making during the fall and winter, and on this occasion drew a capacity audience at Poli's Theater.

The operatic as well as the concert season began here with the performance of the Beggar's Opera at Poli's Theater. There was evident interest on the part of local musicians from the initial announcement, with the result that the theater was very crowded. The production was smooth, nicely staged and with competent, attractive artists. Those taking the chief roles were Charles Magrath, Norman Williams, George Baker, Alfred Heather, George Gregson, Lena Maitland, Sylvia Nelis, Celia Turrill, Julie Meo, Marjorie Chard, Beatrice Morson, Vera Hurst, Alison Ramsay, Audrey Mildmay, Zaidée White and Julia Cornelius. The orchestra was under the direction of Sebastian Unglada. Mrs. Greene was the manager.

Wanda Landowska was the soloist for the Founder's Day concert at the Library of Congress. This gifted woman has a host of friends in Washington and so her audience was a capacity one, enthusiastic and interested. The program of piano and harpsichord compositions was made up of works by Handel, Mozart, Bach, Rameau, Couperin and others in keeping with the period. It was varied, and brilliantly executed.

An enticing series of concerts and lectures was begun at the Jewish Community Center during the past month with a recital by the Russian Symphonic Choir under the direction of Basile Kibalchich. The organization was heard for the first time in this city and if the interest aroused be an indication of the future, the singers will be frequent visitors. Many new songs were programmed, many charming arrangements listed and much delightful music heard in the short period of the affair. The solos were done by Mme. Shlikevitch and Mr. Korolevitch.

The farewell appearance of Ernestine Schumann-Heink at the Washington Auditorium drew the largest audience ever attending one of her concerts in this city. The beloved singer offered a program of songs and arias long associated with her career and of course had to add many encores before her admirers would release her. Florence Hardeman's violin solos were attractive and well played. No less so were the accompaniments of Katherine Hoffmann. T. Arthur Smith, who first brought Mme. Schumann-Heink to Washington, was the manager.

An outstanding event in early season music was the lieder recital given by Richard McCartney, baritone at the Arts Club. The program presented by this young artist was limited to the works of Richard Strauss and Richard Trunk. A large portion of the latter's compositions were very probably heard for the first time in this country as the songs used were sent direct from the publishers when released for sale. The most effective were, Die Stadt, An Die Liebe, Erinnerung, Wunsch, Ecce Homo and Der Sommerfaden. Mildred Kolb Schulze, who accompanied Mr. McCartney, was most successful in her handling of some very difficult music. The audience required many returns.

The return of Edward Johnson in recital at Poli's was likewise the return of an excellent artist, a program builder of gifts and a popular singer of high standing hereabouts. Mr. Johnson's offerings encompassed four languages, with several dialects tossed in for good measure. His diction was perfect as always, his interpretations typically his own and his voice in excellent condition. The enthusiasm was considerable. Blair Neale, a newcomer with the tenor, provided exceptionally fine assistance at the piano. T. F. G.

New York Critics Praise Margarita Melrose

The piano recital of Margarita Melrose in Chickering Hall, New York, November 8, brought the fair pianist many encomiums from the metropolitan press, the World saying she "displayed an excellent technic and tone," while the Herald Tribune stated that she "played with spirit and assurance, has an excellent touch, and is devoted and sincere, with a brilliant and specialized technic; altogether an interesting and diverting recital." These New York dailies, following previous recitals, had said that she "reveals the sweep of the western plains in her technical attacks; vigor, power and volume of tone were outstanding qualities," and that she "has a tone which is vigorous, not to say thundering." The Evening Post commented: "she pleased her hearers with a Grieg sonata." The Brooklyn Daily Eagle men-



MARGARITA MELROSE

tioned her grace and expression, coupled with an enviable technical equipment, while the Standard Union said "she disclosed pleasing qualities of musical style and technic."

Dai Buell Plays in Providence

Dai Buell appeared under the auspices of the Chaminade Club of Providence on October 20 in one of her unique

Causerie Concerts. This affair, which was the first meeting of the club this season, included the Federation Day activities, an event directed by Mrs. George Hail. During the luncheon that followed Miss Buell spoke on the Value of the National Federation of Music Clubs to the Artist, and, in turn, the Value of the Artist to the Federation.

Corinne Mar's Successful New York Debut

Corinne Mar made her New York debut recently at Carnegie Hall, following concert engagements in France. Excerpts from New York press reports on the program include the following from the Times: "The singer has a light soprano voice, well-placed, clear and bright in quality,



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CORINNE MAR

and showing the results of sound training." The American told of her creating "a distinctly favorable impression at her Carnegie Hall recital," adding that "her soprano voice is clear, silvery, sweet, of youthful quality . . . she phrases in a polished manner." The Telegram noted that the recital "revealed this one-time pianist as the possessor of a clear, fresh soprano, which she used with skill and rare musical feeling in an artistically assembled program of lyrics, ancient and modern."

Miss Mar is a native of Philadelphia, and began her musical studies at the University of Pennsylvania with a view to becoming a concert pianist. However, after receiving much encouragement from friends, she took up the study of voice culture, which she has ardently pursued in this country and Europe.



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Chicago Critics Comment on Niernack's Art

Ilse Niernack recently gave a recital in Kimball Hall, Chicago, which was highly commended by the critics of that city. Maurice Rosenfeld declared in the Daily News that "she made a fine impression, not alone with her performance of several violin compositions, but also with a pretentious and well-written sonata of her own composition." Herman Devries, in the Chicago Evening American, noted that "She has joined to her virtuoso manipulation of the violin a surprising and edifying, not to say entertaining, flair of composition. Her sonata in G minor, the piece de resistance of the first part of her program, is a conception that might be signed by a pen name more pretentious and renowned than that of Miss Niernack." Glenn Dillard Gunn also expressed praise for the young violinist, stating in the Chicago Herald and Examiner that "Ilse Niernack, youthful American violinist, has the good taste and worthy ambition to depart from the beaten path in the matter of program making. For her recital at Kimball Hall she found three relatively unfamiliar works out of a total of nine, the most important being a sonata for violin and piano of her own composition. Her gift for lyric melody, rich in romantic feeling, is pronounced." According to E. M. in the Daily Tribune, "Her tone is warm and she would seem to have an entirely expert degree of accurate agility in its placement." Under the sub-title of Above the Average,

Eugene Stinson wrote in part as follows in the Daily Journal: "Despite her youth, she has the facility, the discrimination in matters of tone and of style, the sense of her obligation to a public's need of being kept interested, which are requisite to a successful career."

Silver Mask Tenor Tours Radio Shows

During the recent series of radio shows given throughout the country, there was no more popular visiting figure than the Silver Mask Tenor, who is one of the pioneer radio celebrities and has held his favored position for years. A few days ago, he returned from St. Louis and St. Paul, at which time he sang to an audience of 20,000 in St. Louis and 3,000 in St. Paul. He also broadcast from WCCO, the St. Paul-Minneapolis station, and achieved success with two numbers with which he has become associated since introducing them on the air: a little negro lullaby, Mammy's Little Kinky-headed Boy, and the ballad, Just an Ivy Covered Shack. In St. Louis, the singer, together with the Silvertown Cord Orchestra, with which he works, were at all times provided with a motorcycle police escort, which gave the party quite an air of importance and distinction, and during the baseball games, an honor accorded to only a few preceding artists.

Sarah Fischer Welcomed in Montreal

"There was a stir of excited anticipation among the representative audience gathered in Windsor Hall to greet Sarah Fischer, Montreal's own prima donna, who last night gave her first performance in her native city since winning her laurels in Paris at the Opera Comique and in London," runs a self-explanatory opening paragraph in an article appearing in the Montreal Gazette. The review continued: "While her voice has beautiful, musical quality, and although her interpretation was fitted in fine cultured fashion to the scope of each selection of the song recital, yet her dramatic sense played a large part in the hold which she had on her listeners." The Montreal Daily Star stated that "The crowded hall and the enthusiasm can be taken as some measure of the high standing that Miss Fischer has reached."

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Grace Davis Northrup, soprano, appeared in a song recital in the Community Theater of the Women's Building, under the direction of Alice Seckels. Because of her pleasing presence and delightful manner she immediately won her audience's attention and sympathy. With Benjamin Moore at the piano, a collaborator par excellence, Mrs. Northrup sang in the style which has endeared her to many discriminating musicians.

Alice Seckels' eighth season of Matinee Musicales attracted a large audience to the new Norman Room of the Fairmont Hotel. The feature of the occasion was the Smallman A Cappella Choir of Los Angeles. The program included many familiar numbers that were sung with the smoothness of ensemble and technical perfection for which this choir is noted.

The program which Alfred Hertz and the San Francisco Symphony Orchestra, with Alexander Brailowsky, pianist, as soloist, gave in the Exposition Auditorium for the first Municipal Symphony Concert of the 1927-1928 series was one of genuine artistic merit. The Cesar Franck Symphony in D minor, Strauss' Rondo, Till Eulenspiegel's Merry Pranks, and the Chopin concerto, No. 1, in E minor for piano and orchestra, were the evening's musical offerings. Alexander Brailowsky's performance of the Chopin concerto was brilliant, technically dazzling and highly musical.

The San Francisco Symphony Orchestra, Alfred Hertz, conductor, gave its second pair of concerts in the Curran Theater. The program had the merit of novelty for two of the numbers were new to San Francisco symphony patrons. Haydn's Symphonic Concertante and Wetzler's Legend of Assisi have never been performed here before. By this time San Francisco is familiar with Hertz' splendid characteristic, his rhythmic energy, his precise handling of the baton, his fundamental knowledge of very work upon which his brilliant intellect is brought to play. All these qualities were markedly in evidence throughout the program. The Brahms D minor concerto had in Ignaz Friedman an ideal interpreter. First of all, Friedman's technic is simply colossal. Brilliant passages were played with a breath-taking audacity, yet, with an accuracy and ease that were amazing. His tone was pure, of great breadth and beauty.

Alfred Hertz, European teacher, conductor and instrumental coach, has returned to San Francisco from a trip to Los Angeles where he was associated with the San Francisco Opera Association, and has resumed his teaching at his attractive studio.

Alexander Fried, music editor of the San Francisco Chronicle, who spent several months in Europe during the past summer, has returned to his duties connected with this daily publication. His interesting and highly illuminating articles on musical subjects are again being read with enthusiasm by his many followers.

Dorothy Camm, soprano and teacher of singing, artist pupil of Louis Graveure, presented a number of her gifted and well-prepared students in a recital which was greatly enjoyed by a large audience.

Max Pantieloff, Russian baritone of the former Russian Grand Opera Company, who has sung with great success throughout Eastern Europe, China, Japan, Mexico and the United States, has opened a studio here for the season where, in addition to his vocal teaching, he is conducting special classes which include complete training in operatic repertoire, stage make-up, the art of acting, languages and all that pertains to the accomplishment of an opera singer.

Bertha Weber's Alaskan Legends, played by the composer, was one of the features of the musical program given under the auspices of the music committee of the Women's City Club at one of its recent Sunday evening concerts.

Elizabeth Simpson, pianist and pedagogue, held at her charming Berkeley studio the second open house in her fall series. A program interpreted by several of her advanced pupils and members of her coaching class included a number of works soon to be heard at a public recital. Many of Miss Simpson's artist-pupils are appearing in public with pronounced success.

Giulio Minetti, violinist and conductor, presented the first concert of the season by the Minetti Orchestra, the program comprising Fingal's Cave, Mendelssohn; The Italian Symphony, Mendelssohn; The Hand, a characteristic piece for orchestra, Bolzoni; Overture to Merry Wives of Windsor, Nicolai. The guest artist was Anna Young, soprano, who, in costume, sang a group of Italian folk songs arranged by Sinigaglia with Mrs. Margo Hughes at the piano.

Hugo Mansfeldt and Mrs. Mansfeldt presented four of their artist-pupils in a recital recently at the Fairmont Hotel. The work of these pianists received the highest commendation from music critics of the San Francisco daily publications and also from the large audience. It is a policy of both Mr. and Mrs. Mansfeldt not to introduce a pupil to the musical public until they consider him fully equipped and a finished product. It is, therefore, not surprising to

learn that several pianists now enjoying a successful career have been "Mansfeldt trained."

Grace Freeman, violinist and former pupil of Giulio Minetti, now residing in Chicago, is having a number of artistic triumphs in that city and other music centers in the east. Miss Freeman has appeared in recitals abroad where she received many flattering notices from the European music critics. She is contemplating returning to California in the near future to visit with her relatives.

The San Francisco Musical Club has just made a handsome gift to the music department of the San Francisco Public Library by presenting it with over 1603 pieces of music, including scores for various solo instruments, operas, choral works and songs.

C. H. A.

LOS ANGELES

LOS ANGELES, CAL.—The first pair of Symphony concerts was given at Philharmonic Auditorium, with Georg Schneevoigt, the new conductor, at the desk. In the few weeks he has been in Los Angeles Mr. Schneevoigt has made many friends, and was greeted upon his appearance with prolonged applause and a salute from the brasses of the orchestra. The opening number was Wagner's Prelude to Die Meistersinger. The Three Dances from de Falla's ballet, The Three-Cornered Hat followed. This was a novelty for Los Angeles, a jocose and energetic composition, which was given with snap and dash. The first dance, however, was quite charming. The Fountain of Rome, by Respighi, also of the new school, followed and was in direct contrast to

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the preceding work. Schneevoigt brought out its langorous glamour to the utmost. This has never before been played at these concerts. After the intermission, Brahms' Symphony No. 1, in C minor, completed the program. Schneevoigt's handling of this opus was broad and virile and the response of the orchestra to his baton was marvelous, his genial and off-hand friendliness and his undoubted ability making him a popular idol.

The first Sunday afternoon "Pop" concert by the Philharmonic Orchestra drew an immense crowd to the Philharmonic Auditorium. The Glazounoff Overture Solennelle opened the program, played for the first time at these concerts. This was given in a spirited fashion with marked contrasts. The Glazounoff arrangement of Tchaikowsky's Andante from the String Quartet, op. 30, which was new to Los Angeles, followed and was well received. Volkmann's Serenade No. 3 in D minor, for strings, was also new to Los Angeles and introduced Ilya Bronson in the cello obligato. Bronson's beautiful and sympathetic tone brought enthusiastic applause. The work showed Schneevoigt's versatility, being delicately and thoughtfully handled and in direct contrast to the first numbers and the closing one, also a novelty to Los Angeles, Joseph Strauss' waltz, Village Swallows. The soloist of the day was Edna Gunnar Peterson, pianist, who has been abroad for several years. She played Chopin's piano concerto No. 1, in E minor. Although uncertain at times, she displayed as a whole a fine technic and a sparkling tone.

Heifetz scored another success at his second concert, at the Philharmonic Auditorium. His program was well chosen and well balanced, and he kept it consistent by carrying it through to the finish before yielding to the audience's insistent demand for encores. Beethoven's Kreutzer Sonata for piano and violin (Isador Achorn at the piano) opened the program. Other numbers were Larghetto, by Handel; Tambourin, Achorn-Rameau; Little Windmill, by Couperin; Prelude, Bach-Kreisler; Nocturne, Boulanger; Menuet, Ravel; La Plus que Lente, Debussy; Burleska, Suk, and I Palpiti, Paganini.

John Charles Thomas appeared on the L. E. Behymer

Thursday Night Artist Course, at the Philharmonic Auditorium. He has a voice of great range and resonance and sings with dramatic fervor. Eric Zardo, pianist and accompanist, also scored in his numbers.

The Ellis Club (male singers) under J. B. Poulin, gave its first concert of its fortieth year, at the Philharmonic Auditorium. The audience was a capacity one and most enthusiastic. Mrs. Henion Robinson was the accompanist.

Isa Kremer, concert artist, recently appeared at the Orpheum Theater.

B. L. H.

SEATTLE, WASH.

SEATTLE, WASH.—The first concert of the second season of the newly organized Seattle Symphony orchestra measured in every way up to the expectations of the musical public. At the close of last year enthusiasm was high over the prospects of the future symphony seasons. Months have elapsed since then, yet the ardor and energy of the financial backers, headed by James D. Hoge, the unswerving ideals of Conductor Krueger, the devotion of the members of the orchestra and the Musicians' Association, and, lastly, the keen interest evinced by the general public, have not abated.

The Metropolitan Theater was entirely sold out, the standing room taken, and seats off stage were occupied. So much has been said in praise of the activities of the various factors which have contributed to the success of the Symphony, that it is superfluous to add more. But even to the most energetic boosters there was a real thrill given when the curtain arose on the enlarged orchestra, and Conductor Krueger's reception warmed every one's heart.

The opening number was the Tchaikowsky Fourth Symphony in F minor, in which Mr. Krueger not only displayed his excellent taste and musicianship, but also a finer ensemble and cooperation on the part of the orchestra personnel. The string section is materially strengthened, and the horns greatly improved. In every choir, and consequently in the entire organization, there was a finer perfection attained.

The second half of the program included Moussorgsky's A Night on a Bald Mountain, and the last three selections from the Korngold Suite, Much Ado About Nothing. Then came The Flight of the Bumble Bee, which was repeated as an encore, while the program was concluded with Wagner's Ride of the Valkyries.

The only series of Matinee Musicales, presenting visiting artists of national repute, is being sponsored by Cecilia Augsperger Schultz. The first artist on this attractive course was Suzanne Keener, coloratura soprano, assisted by Roy Underwood, pianist. This was Miss Keener's first appearance in Seattle, and she gave this series a decidedly successful beginning, especially as the majority of her songs were sung in costume.

Jacques Jou-Jerville announces a course in musicianship for singers as an added feature of the Jou-Jerville studios. This course is under the supervision of Loma Roberts, and includes practical training and experience as well as lectures.

J. H.

Szigeti Scores with Philadelphia Orchestra

Joseph Szigeti recently scored again as soloist with the Philadelphia Orchestra, playing the La Folia variations of Corelli and the Prokofoff concerto, under the direction of Fritz Reiner. Samuel L. Laciari (Philadelphia Ledger) wrote: "The soloist, Joseph Szigeti, showed himself to be equally great as an executant and as an interpretative artist."

His tone is of the greatest beauty and the utmost refinement, although not large, and his technic is apparently ample for any composition ever written for the violin." H. T. Craven (Philadelphia Record) thought Prokofoff "fortunate in having so consummate a master as Szigeti, one of the foremost violinists of the day, to vitalize his work," adding that "This fine artist triumphed over all the tricky exactions with phenomenal ease." The Evening Bulletin stated: "Mr. Szigeti is a violinist of splendid talents and artistic achievements and he played with supple ease, lovely tone, and potent appeal to the emotions, in the beautiful La Folia variations. This is real music and was superbly presented."

Yasser to Play Twice in New York

Joseph Yasser, Russian organist and formerly head of the organ department of the Moscow Conservatory, is engaged as a soloist for the League of Composers' first concert, to be directed by Willem Mengelberg on December 30. He will appear again at a special symphony concert with eighty-five members of the New York Philharmonic Orchestra under the baton of Jacques Gershkovitch, conductor of Portland Junior Symphony, who will make his New York debut the end of March. Mr. Yasser is now under the exclusive contract of Arthur Judson Recital Management.

Grainger to Be Soloist at Roxy's

Percy Grainger, who spent the autumn in Europe and returned recently on the S. S. Republic, will make his first appearance of the season as soloist at the Sunday morning concert at Roxy's Theater on December 11. He was recently heard on the radio, broadcasting on the Aeolian Hour.

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QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Does one necessarily have to press with the whole arm to produce a large tone?—M. C.

A.—At all times the arm should be relaxed as well as the wrist. The bow must be held firmly with the fingers, yet not tight, nor must there be contraction of the muscles. The pressure on the bow must come from the hand and not from the elbow or shoulder.

Many violinists have the bad habit when playing up-bow, to bring the arm, during the up-bow, gradually further away from the body instead of keeping it the same distance away during the entire up-bow stroke. The up-bow must serve as a preparation for the down-bow, and if you follow the above instruction for the up-bow you will find that the down-bow is much more relaxed, and that the pressure does not come from the whole arm.

Q.—Should the head be turned to the right or toward the violin when playing?—F. H.

A.—In order to hold the violin correctly, it is necessary that before placing it under the chin to turn one's head to the left as if looking at the left shoulder without dropping the head. Place the violin under the chin so that when looking down, you can clearly see the spot half-way between the bridge and the finger board and by so doing you will avoid the great possibility of the bow going zig-zag from the bridge to the finger-board, as it is well nigh impossible to feel while playing that the bow remains there, and only through looking as much as possible can the bow be kept in the same place.

Frederic Warren Studio Notes

William J. Flusk, tenor, has accepted the directorship of the vocal department of the Edward MacDowell School of Music, Hoboken, N. J.

Rhea Liddy and Eldna Grey broadcasted a joint recital over station WEVD on November 21.

Mr. Warren is completing plans for his Summer School of Singing, at Madison, N. H., June to September inclusive.

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—Joseph Szigeti appeared as soloist at the regular Philadelphia Orchestra concerts, playing Corelli's La Follia, and Prokofiev's concerto, for violin and orchestra. The first, in the purely classical style, revealed Szigeti's remarkable beauty of tone, and exquisite interpretation, while the second gave ample scope for his marvellous technic. Prokofiev certainly used every possible resource of a violinist, and the tremendous difficulties of the composition, especially in the Scherzo, could never be mastered by any but the most proficient artist. Szigeti proved himself equal to all demands, and received prolonged applause at the close. The three orchestral numbers were the Noah's Ark Suite by Rieti; Strauss' Dance of the Seven Veils from Salome, of which Mr. Reiner gave a good reading, and the Italia Rhapsody by Casella, which was well orchestrated, being very colorful and inspiring. Numerous well-known Italian melodies were introduced and cleverly used. The audience waxed very enthusiastic at the close and recalled leader and men many times.

The Philadelphia Civic Opera Company opened its season, at the Metropolitan Opera House, with Carmen. Dreda Aves, young American prima donna, made her initial appearance in this city, in the title role. Those taking the other parts were: Irene Williams, Elizabeth Harrison, Ruth Montague, Norberto Ardelli, Marcel Salzinger, Sigurd Nilsen, Reinhold Schmidt, Albert Mahler, Clarence Reinert. Alexander Smallens was the capable conductor. The Alexis Kosloff Ballet presented the danse divertissements, with Lunia Nestor as prima ballerina.

The Pennsylvania Grand Opera Company opened its season, at the Metropolitan Opera House, with Hamlet. Having secured Titta Ruffo for the title role, a large audience was assured. Mr. Ruffo added to his many past laurels by his portrayal of the sad prince. His voice, so powerful and rich, was only matched by his remarkable dramatic ability. His singing of the Drinking Song in the last part of the second act was one of the high spots of the opera. His dramatic work reached a climax in the third act, with the Queen. Shouts of "bravo" were heard from various parts of the house.

Rhea Toniolo, as the Queen, also revealed marked dramatic and vocal ability, especially in the third act; she was a very personable queen throughout, and received much applause. Mario Fattori, as the King, made his American debut, exhibiting a deep and sonorous voice; his acting was a bit too mild for the part. Pina Garavelli, as Ophelia, appeared at her best in the Mad Scene in the last act, singing the difficult aria with assurance.

Walter Grigaitis conducted with his usual precision. The ballet was cleverly executed by the Pennsylvania Opera Corps de Ballet, under the direction of Louise LeGai.

M. M. C.

Cleveland Quartet Thirty Years Old

Perhaps the one case in the United States in which a string quartet has remained intact in its membership for thirty years is that of the Philharmonic Quartet, of Cleveland, Ohio. There has been but one change in the personnel

since its organization. Charles V. Rychlik, second violin, replaced Carl Duerfing, when he resigned.

The Philharmonic Quartet has been the pioneer, not only in Cleveland but in other cities, with its series of chamber concerts.

It is composed of Sol Marcossou, first violin; Charles V. Rychlik, second violin; James D. Johnson, viola and Charles Heydler, cello.

Sarah Fischer in Quebec

Mrs. H. H. Sharples, president of the Quebec Ladies Musical Club, writes the MUSICAL COURIER of the "great success" of a recital given before the club by Sarah Fischer, Canadian soprano, who recently returned to her native soil from successful appearances abroad.

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SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Recital Commission, which, under the fine management of S. B. Everts, has for so many years given Syracuse an exceptional series of concerts each year, opened its season with an exceptionally fine recital by William Gustafson, bass, and Armand Tokatyan, tenor. Both singers have exceptionally fine voices. Mr. Gustafson was especially successful in an oratorio air by Handel and in a group of German songs by Wolf and Brahms. The program closed with a duet from Verdi's *La Forza Del Destino*. So well was this number sung that it had to be repeated.

The Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, gave the first of its popular concerts in the Armory. Because of the beautiful weather which lured many out of town for motor rides, the audience was not as large as the program warranted. The orchestra played exceptionally well, while Marguerite Namara, lyric soprano, proved herself a splendid artist in every way; she gave a brilliant performance of an aria from *Traviata* and was recalled to the stage a number of times.

The board of directors of the orchestra has been recently reorganized with the result that a number of the most prominent society men and women in Syracuse have agreed to support the orchestra in its plans for further progress.

The College of Fine Arts' enrollment shows a great increase this fall over that of last year. The capacity of the large building, containing forty-nine studios and classrooms, and a large auditorium is being taxed to its utmost. The freshmen enrollment of four-year students working toward a degree shows an increase of from 162 last year to 205 this year. Leo Lawless, of the 1927 graduating class, has been engaged as instructor at Houghton College, Houghton, N. Y. Carleton Hickok, a Fine Arts graduate of 1927, has taken up his duties as instructor in piano at Brenau

College, Gainesville, Ga. Nina Bayliss is now head of the public school music department at Baker University, Baldwin, Kans. Alice Berwald, for three years a pupil of Dean H. L. Butler of the College of Fine Arts, was the winner of the Syracuse Atwater Kent radio contest, and at the western New York contest held in Buffalo, she was again awarded first place; Miss Berwald will sing in New York City at the contest for the eastern zone. Marian Palmer, who graduated from the College of Fine Arts in 1925, has been engaged as solo soprano at the Bedford Presbyterian Church, Brooklyn. Margaret Johnson, of the class of 1927, is now instructor in voice at Drew Seminary, Carmel, N. Y. Ellen Waite has been engaged as instructor of piano and organ at Wilson College, Chambersburg, Pa. Ramon V. Pritchard has been re-engaged as instructor in violin at the Utica Conservatory, Utica, N. Y. Mary Leary, of the class of 1927, is now supervisor of music at Mayville, N. Y. Dawn Cardner, who graduated in June, 1927, is now supervisor of music at Caledonia, N. Y. H. L. B.

Charlotte Lund Resumes Opera Recitals

Charlotte Lund recently returned to New York in the pink of condition, and, like most women, was quite elated over having lost considerable poundage during her European sojourn. Miss Lund sailed on May 14, going directly to



HUSAN,

the historic castle of the Lund family at Farsund, Norway, which was built about 350 years ago and has recently been restored.

Norway to visit her cousin, Henrik Lund, a painter, who entertained her royally. She spent some time at the Lund Castle, built over three hundred and fifty years ago, but recently restored by Jens Lund, as a monument to the Lund family. It cost 6,000,000 kroner and is in pure Adam style, situated in the sleepy little town of Farsund, in the southern part of Norway, surrounded by fjords and mountains. There Miss Lund revelled in complete rest for six weeks, bathing, motoring and living, as she puts it herself, "like a queen," in the suite once occupied by Charles XII when he visited the castle.

At the close of her visit, the singer went to the "Land of the Midnight Sun," witnessing it in all its glory and remaining for three complete days. One of the things which impressed her most on this trip was the singing of old native folk songs by a thousand voices aboard ship.

Then Miss Lund went back to Norway for eight recitals, after which she proceeded to Denmark and Berlin, for some work with Michael Raucheisen, who once toured this country with Elena Gerhardt, and is now a prominent coach in Germany. On Wolf, Brahms, Strauss and Franz did the singer concentrate most with Raucheisen, also attending many performances at the opera and some concerts. While

in Berlin Miss Lund says she was very proud to be present at the debuts of Richard Crooks and Nevada Van der Veer, both of whom achieved signal success.

Miss Lund says she came back to America more than ever impressed with the idea that opera should be sung in English. She heard Otello sung in Danish and Tosca in German, and these languages made no difference in the amount of the opera's success. Of course, this would only be possible providing the translations were good and made by people who understand the singing voice.

Miss Lund is the founder and president of the New York Opera Club, whose particular aim is to promote opera in English and to foster the cause of the American artist in general. It is affiliated with the Federation of Music Clubs, both state and national, and can, therefore, it is believed, wield a great influence for the good of opera in English. Miss Lund states that in her opera recitals at the club this winter she will stress a good deal on opera for the young, Hansel and Gretel being given at Christmas for the juniors.

The first meeting of the New York Opera Club was held at the Hotel Astor on November 8, when Korngold's *Volante* was given. Miss Lund will hold her annual series of opera recitals at the Brooklyn Institute of Art and Sciences and also at Columbia College. On November 4, she gave *Madame Butterfly* in Hollidaysburg, Pa., and the middle of February she will tour the South.

Marcella Geon in Labor Temple Concert

November 22, at the Labor Temple, New York, a program to show the development of the violin sonata from the 17th century to the present day was rendered by Artamon Moskalensky, violinist and composer, assisted at the piano by Marcella Geon. The program included sonatas by Corelli (1653-1713), Senaille (1687-1730) and Handel (1685-1759). Both artists were cordially received by the audience which included many music students. Dr. Donald H. Tipped delivered an interesting lecture, which added to the enjoyment of the evening.

Hart House String Quartet Plays Host

The Hart House String Quartet of Toronto, which has been the recipient of so much entertainment during its many tours through the United States and Canada, is this fall playing the role of host. The Hart House musicians are having as their guests in Toronto for their string quartet series both the eminent Flonzaleys and the Persingers, of San Francisco. From their own experience, the Hart House musicians realize full well the proper variety of after-concert entertainment, and are extending to their visitors some true Canadian hospitality.

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"This is my first encounter with Lauri-Volpi. This humble caricaturist is ever in search for the light and jovial touch in the majestic personalities of the opera. I ask my subject whether his habitual expression is serious or happy. In Spanish, giving evidences of his stay at the Colon in the Argentine, he explains that he is a mixture of the two. His very Spanish señora looks over the preliminary sketches. "Está muy serio," she remarks. And Signora Lauri-Volpi ought to know. Whereupon I trace a faint gleam of a kindly smile. There is an absence of affectation in this genial tenor. His hair shows a careless turbulence that denies personal vanity. The caricature is finished and the faint smile on the drawing brings a broad smile to the Lauri-Volpi family. "Very original conception of me," he adds. Thus emerges into print this *serio-alegre* exaggeration of Giacomo Lauri-Volpi of the Metropolitan."—MAURO GONZÁLEZ.

